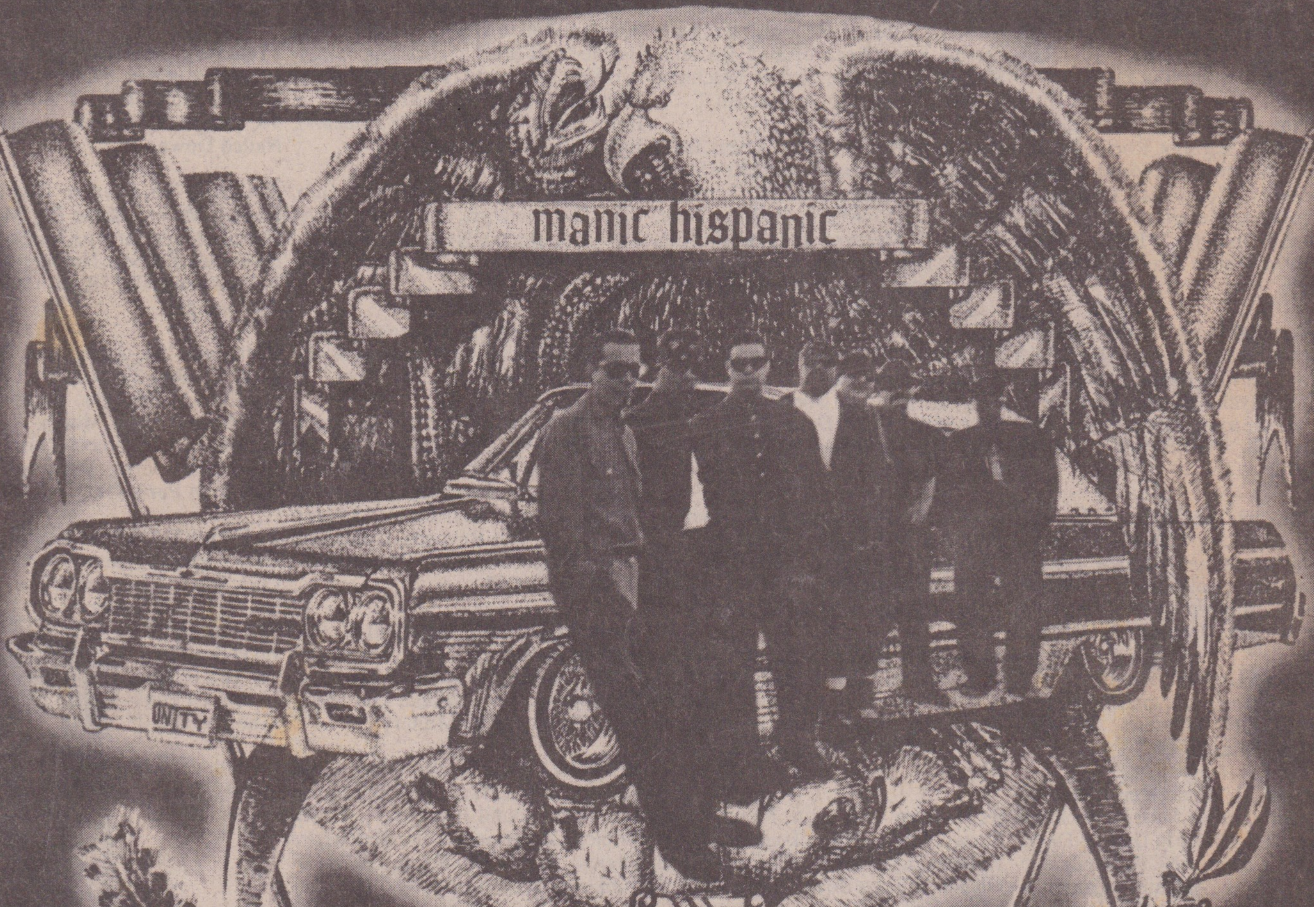
MAXIMUMROCKNROLL

OCTOBRE '95 #149 $2.00



MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

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#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#60/May '88. Scream, Cowboy Killers, Flitox, Subterranean Kids, POW, infamous "Chumbawamba in No Ireland".

#76/Sep '89. Steel Pole Bath Tub, Tim Kerr, No Empathy, 3 Legged Dog, Underdog Records, Fiendz, Gruesomes, Drowning Roses, Freaks Of Nature, Second Chance, Funeral Swans, "Palestine, Israel and Intifada," "Anti Racist Action," "Burn Your Flag."

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#83/Apr '90. Jerry's Kids, Dezerter, Helios Creed, Samiam, Decadence Within, Coffin Break, Alienation, Dryrot, Psycho Squatt, Red Letter Day, Head Strong, Bone Shavers, Flagrants D'eli, "The Shadow", "War On Drugs".

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#93/Feb '91. Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, "The CIA In Italy," "Paris Riots."

#96/May '91. "Soviet Punk Issue" with Russian rock press, Moscow Rock Lab, Naive, DSK, Cramp In The Leg, Dumb, JMKE, A...Yee, ANCH, Handy Peppers, Newies, Auktsion, Grazhdanskaya Oborona, Sailors Silence, Russian scene features.

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#103/Dec '91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

#106/Mar '92. Wat Tyler, The Cynics, Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women's Health Care," "Attica 20 Years Later," "H.E.A.R."

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Antifascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Velocity Girl, Schwartzeneggar, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, Ego, Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#129/Feb '94. "Work" theme issue with: Jim & Debbie Goad (Answer Me!), Beth (Cockpit), John McDonald (Count Backwards), Metal Mike (Angry Samoans), Queen Itchiie (Everything I Touch Turns To Shit), Joe Queer (Queers), Gavin MacArthur (Schlong), Herbie (Spit Muffin), Liz (Super Pussy), Ken Taniguchi (Beyonds), Aaron Muentz (The Probe), Scott Drake (The Humpers), Gretchen Holtz (Smears), Jim (Vatican Commandos).

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BYOFL.

#135/August '94. Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#137/Oct 94. Guitar Wolf, Hellbillys, AFI, Jeck Kevorkian & The Suicide Machines, Sound Bite House, Trashwomen, Disassociate, No Demuestra Interes, Boston Archives, "Roots of Punk--the 50s".

#138/Nov 94. Skull Control, Good Riddance, Spent Idols, Crutch, The Statics, Randumbs, Public Nuisance, Kent 3, Stretford, Front X, Earl's Family Bombers, Scam Zine, "Putting on Gigs Pt 1", "Roots of Punk--The Cramps".

#139/Dec 94. Portraits Of Past, The Vandals, Hammerhead, Wartorn, Sexton Ming, Decadence Within, Cocknoose, Willys, Purple Onion, "Putting on Gigs Pt 2", "Roots of Punk--Velvet Underground".

#142/Mar 95. Demolition Doll Rods, Seizure Boy, Oblivians, Bunny Brains, Suspects, Guzzard, Doctors, Notoken, Mouthfull, Hellbender.

#143/Apr '95. Vindictives, Stinkerbell, Jesus Christ Super Fly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots of Punk--The Northwest Sound".

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, The "Roots Of Punk--MC5", "The Cartoons of Ted Rall".

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, McRackins, Y.A.P.O., 10-96, Empress Of Fur, Underhand, Nailed Down,

#147/Aug '95. Swingin' Utters, Das Klown, Mickey & the Big Mouths, Norman Mayer Group, Overbass, Undesirables, Respect, Nothing Of Merit, Lunkhead, The "Roots Of Punk--The Stooges".

#148/Sept '94. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

#149/Oct '94. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes Juveniles, Richard The Roadie, "Roots Of Punk--The Sixties Pt 2".

WE FOUND A BUNCH MORE! BACK ISSUE SALE: For every 3 you purchase, get a 4th one free!! Please list alternates in case we're out of a particular issue (only have 1-5 copies of many). Price list is on next page.

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

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DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by last day of month-- no later!!
Issue out: by last week of following month

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1/3 page square: (5" x 5") $60

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Tim Yo

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STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415)575-1970 or fax (415)575-1977. Also available from Dutch East, Cargo, Get Hip, Smash, Subterranean, Twin Cities, Last Gasp, Rotz, See Hear, Armadillo, Ubiquity, Fine Print, and Marginal.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

MAXIMUMROCKNROLL
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Phone (415)648-3561
Fax/Modem (415)648-5816

WANNA SEND US SOMETHING?!

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed*. A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 1/2 inch disk, Mac or IBM.
Interviews are a particularly touchy subject here at MRR. We want quality! Don't even bother sending us a review of your best friend's band if all you're gonna do is kiss their ass. Here are some tried and true guidelines for you to follow. 1) Plan your questions in advance, but allow for conversational flow. 2) Be controversial. Attack that band for the fascist bastards they are - and don't let them off the hook when they pop off with something stupid. 3) Keep the conversation moving - let it flow from topic to topic. Try not to do all the talking yourself. 4) Avoid taping interviews in noisy restaurants, under freeways, etc. 5) Keep it concise. Transcribing is a bitch, and the longer you go on, the more likely you are to get bogged down in silly, meaningless shit. Try to get to the main issues as soon as possible. End it as soon as the dialogue begins to disintegrate. Avoid one-line-answer questions. 6) Try to get to the personality of the group. At all costs avoid this question: "What are some of your influences?" That's dull, dull, dull! 7) Graphics are important. Send as much in the way of logos, lyrics, photos and artwork as possible. Give us something to work with! Before doing an interview, call us to check it out in advance.
Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.
Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to political or "heavy" social issues - we would appreciate a bit of humor, as well. As much as it pains us to admit it, Ben Weasel's "Punk Business" article was a good example of what we're looking for. If you've got an idea, call us and talk to us.
Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover.
Radio Stations that cover punk are occasionally featured in MRR. Send us in a few paragraphs about your station, as well as some tasty graphics or logos.
Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.
Guest Columns are welcomed. Send in your stab at fame and fortune, and if it's pretty decent, we'll run it. We'd like to see more of these, especially sharp-witted, astute commentary/opinion pieces.

There may be room for some new columnists, so if you think you've got style and an approach or area of specialty (musical, political, cultural, etc) that we should be delving into, send in a sample column. No guarantees, but it may be worth a shot.

MAXIMUM ROCKNROLL RADIO

Paul Curran, Paula Hirsch, Radley Hirsch, Kenny Kaos, Carolyn Keddy, Ken Sanderson, Alisa Schulman, Michelle Shipley, Jon Von, Last Will

CKMS	Waterloo, ON
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KCPR	San Luis Obispo, CA
91.3FM	Tuesday 11PM
KDIC	Grinnell, IA
Call station	Tuesday 9PM
KDVS	Davis, CA
90.3FM	Friday 10PM
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KXCI	Tucson, AZ
91.3FM	Tues 1AM
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WCSB	Cleveland, OH
89.3FM	Mon 5PM Tues 1AM
WNCI	New London, CT
91.1FM	Saturday midnight
WPRK	Winter Park, FL
91.5FM	Wednesday 9PM
WUVT	Blacksburg, VA
90.7FM	Thursday 5PM
Free Radio	Berkeley, CA
104.1FM	various time slots
4ZZZ	Fortitude Valley, Australia
102.1FM	Tuesday 10PM
Liberation Radio	San Francisco, CA
93.7FM	Friday 9PM
Radio Campus	Toulouse, France
94FM	Sunday midnight
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM
Radio Skidrow	Sydney, Australia
88.9FM	Wednesday 10PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

- DEAD AND GONE-LP/HATCHETFACE-LP
- SPAWN-CD/THE PIST-LP
- MAGNACITE-EP/MAN OR ASTROMAN?-Intravenous-LP
- MANIC HISPANIC-The Menudo Incident-LP
- TOE-TO-TOE-Threats And Facts-LP
- ASSFORT-LP/Heavy Rotation-#7-zine
- LUZIFERS MOB/GOLGATHA-split LP
- WARPATH/JIM JONES PARTY MIX-split EP
- STALINGRAD/VOORHEES-split EP
- V/A-Fear, Persuasion, Violence, Obediance-2x10"

PAUL CURRAN

- WAT TYLER-Tummy-CD
- GROUND ROUND-Lakeport-45
- WYNONA RIDERS-J.D. Salinger-LP
- V/A-13 Soda Punx-LP
- PEE-Little Elpee-45
- BOMB BASSETS-Please Don't Die-EP
- THE BROOD-Hitsville-LP
- MAN OR ASTROMAN?-Intravenous TV Continuum-LP
- MANIC HISPANIC-The Menudo Incident-LP
- SOURBELLY-EP/SNUFF-EP

LALI DONOVAN

- MAN OR ASTROMAN?-Intravenous TV Continuum-LP
- TOE-TO-TOE-Threats And Facts-LP
- THE PACK-LP
- DEAD AND GONE-TV Baby-LP
- FIREWORKS/SHIVA THE DESTROYER-split EP
- ASSUCK/ASSFORT-live
- INTEGRITY-Systems Overload-CD
- THE PIST-Ideas Are Bulletproof-LP
- MANIC HISPANIC-The Menudo Incident-LP
- INHALANTS-Kill You-45

ENRICO CADENA

- JAYNE COUNTRY & THE ELECTRIC CHAIRS-12"
- THE BROOD-Hitsville-LP
- V/A-500 Miles To Glory-LP
- YOUNG FRESH FELLOWS-Two Guitars....EP
- LONE WOLVES-Leggo-45
- COCKSPARRER-Rarities And More-LP
- LEATHER UPPERS-Cut Off Vest-EP
- MANIC HISPANIC-The Menudo Incident-LP
- OUTSIDE INSIDE-Under The Covers-EP
- THE PACK-LP

DR. DANTE & CHRIS HARVEY

- LEATHER UPPERS-Cut Off Vest-EP
- THE STALLIONS-tape
- MANIC HISPANIC-The Menudo Incident-LP
- BORIS THE SPRINKLER/MEATMEN-split EP
- KENICKIE-Cat Suit City-EP
- SEXTON MING-Danny Amis-EP
- V/A-Decoy X-EP
- SPIDER BABIES-I'm Not Alone-EP
- MAD 3-Devil Fuzz-45
- THE STALLIONS/THE TITANS-live

CAROLYN KEDDY

- LEATHER UPPERS-Cut Off Vest-EP
- FIREWORKS/SHIVA THE DESTROYER-split EP
- TV KILLERS-Retour A L'ennoyeur-EP
- MONSTER TRUCK 5-Vandal X-45
- V/A-Roto Ruta 66-EP
- INHALANTS-Kill You-45/HICKEY-EP
- MANIC HISPANIC-The Menudo Incident-LP
- CANDY SNATCHERS-She Goes Down-45
- THE PACK-LP/FIREWORKS-45/MEOW-EP
- ICKY BOYFRIENDS-End Of Lust-EP

RAY LUJAN

- PEE-Little Elpee-45 & live
- PLOW UNITED-LP/MEOW-Kat Nip-EP
- THE REBELS-Digging Up-EP
- OLD SPICE-Aggravation-45
- NOFX-We Ain't Shit-12"/ZOINKS-live
- BOMB BASSETS-Please Don't Die-EP
- RANCID-Out Come The Wolves-LP
- YELLOW CAR/BADTOWN BOYS-split CD
- SNUFF-100% Recyclable Punk-EP
- WHATEVER-Jabberwocky-LP

TIMOJHEN MARK

- ASSFORT-Ejaculation-LP & live
- CONFRONTATION-Death Trap-CD
- EVOLVED TO OBLITERATION-Fission-EP
- V/A-Fear, Persuasion, Violence, Obediance-2x10"
- V/A-Kamikaze Attacked America-CD
- BEANFLIPPER=Total Dysfunctional-CD
- DEAD AND GONE-LP/HATCHETFACE-Vol II-LP
- FLY COP-Spagnello-EP/TOE-TO-TOE-LP
- HUMAN ALERT-Sex....-CD/MANIC HISPANIC-CD
- STALINGRAD/VOORHEES-split EP

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TOP 10

Please send us your records (2 copies of vinyl, if possible—one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

SMELLY MUSTAFA

HICKEY-Havana Hard Time-EP	CIRCUS BOGUS-Sucker-CD
ICKY BOYFRIENDS-End Of Lust-EP	ANAL BABES/TURBO NEGRO-split EP
LEATHER UPPERS-Cut Off Vest-EP	LUNACHICKS-Jerk Of All Trades-LP & EP
V/A-500 Miles To Glory-LP	ROT/PSYCHO-split EP
ULSTER-M-19-EP/FLYCOP-EP	PHANTOM CREEPS-Surf Music For Mean People-EP

NEIL NORDSTROM

ASSFORT-Ejaculation-LP & live	ASSUCK-live/MAGNACITE-Deconstruct-EP
LUZIFERS MOB/GOLGATHA-split LP	SCREAMING DAMNED FOSSILS-EP
EVOLVED TO OBLITERATION-Fission-EP	ROT/PSYCHO-split EP/BEANFLIPPER-CD
GONKULATOR/MINCH-split EP	NEEDLESTICK-Welcome To Planet Work-EP
DEAD AND GONE-T.V. Baby-LP	VOORHEES/STALINGRAD-split EP

JEFF RANDOM

LEATHER UPPERS-Cut Off Vest-EP	MAD 3-Devil Fuzz-45
LOWDOWNS-I Said Girl-EP	THE PACK-LP
CANDY SNATCHERS-She Goes Down-45	SPIDER BABIES-I'm Not Alone-EP
TV KILLERS-Retour A L'envoyeur-EP	CHROME CRANKS-Stuck In A Cave-45
FIREWORKS/SHIVA THE DESTROYER-split EP	INHALANTS-Kill You-45

BRUCE ROEHRS

ASSFORT-Ejaculation-LP	BAD VULTURES-Bullshit All Propaganda-EP
BRAINDANCE-Brainiac-LP	CANDY SNATCHERS-She Goes Down-45
COCKSPARRER-Rarities And More-LP	HUMPERS-Live In Stanton-EP
INHALANTS-Kill You-45/MATA-RATOS-EP	THE PACK-LP/THE PIST-LP
TOE-TO-TOE-Threats And Facts-LP	V/A-Liquorstore Dogs-EP

KEN SANDERSON

ASSFORT-Ejaculation-LP & live	V/A-500 Miles To Glory-LP/THE PIST-LP
V/A-Fear, Persuasion, Violence, Obediance-2x10"	DEAD AND GONE-TV Baby-LP
V/A-Kamikaze Attacked-CD	ULSTER-EP/EVOLVED TO OBLITERATION-EP
GESHPENST-EP/MAD 3-EP	SWINDLE/OPENFAST-split EP
LUZIFERS MOB/GOLGATHA-split LP	BLEEDING RECTUM/FLEAS & LICE-split LP

JON VON

QUEERS/SINKHOLE-split EP	THE BROOD-Hitsville-LP
THE DROPOUTS-Bye Bye Baby-45	LEATHER UPPERS-Cut Off Vest-EP
THE PACK-LP	PLEASURE FUCKERS-Ripped To The Tits-LP
BOMB BASSETS-Please Don't Die-45	LUNACHICKS-Jerk Of All Trades-LP & EP
WYNONA RIDERS-J.D. Salinger-LP	V/A-500 Miles To Glory-LP

TIM YOHANNAN

COCKSPARRER-Rarities And More-LP	LEATHER UPPERS-Cut Off Vest-EP
MANIC HISPANIC-The Menudo Incident-LP	BORIS THE SPRINKLER/MEATMEN-split EP
THE PACK-LP/SPIDER BABIES-I'm Not Alone-EP	THE PIST-Ideas Are Bulletproof-LP
TOE-TO-TOE-Threats And Facts-LP	V/A-Back To Front Vol 6-LP
V/A-Decoy X-EP/V/A-Liquorstore Dogs-EP	V/A-500 Miles To Glory-LP

REMA YOUNG

BLACKTOP-Here I Am-45	LEATHER UPPERS-Cut Off Vest-EP
FIREWORKS-live	LOWDOWNS-I Said Girl-EP
MANIC HISPANIC-The Menudo Incident-LP	NOMADS-Dig Up The Hatchet-EP
PLEASURE FUCKERS-Ripped To The Tits-LP	THE PACK-LP
RANCID VAT-Hostile City USA-45	BOMB BASSETS-Please Don't Die-EP

ZINE SHITWORKERS

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Rob Coons	Erin Cullen
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Adrienne Droogas	Jodi Feldman
Gardner Fusuhara	Brian Gathy
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Ariel & Silvana	Ken All Night Rocker
Marcio Cotinelli	Chris Hall

ZINE COORDINATOR

Tim Yohannan

TPOS HAS GOT WHAT YOU NEED! AND YOU NEED...

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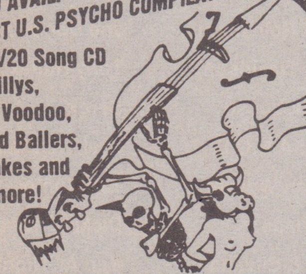

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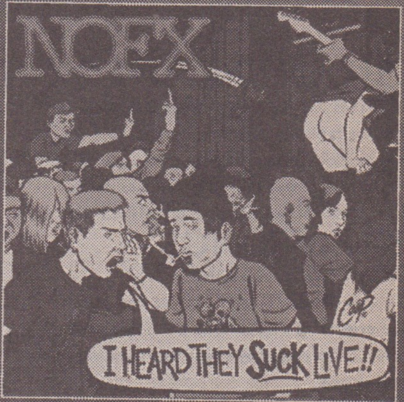

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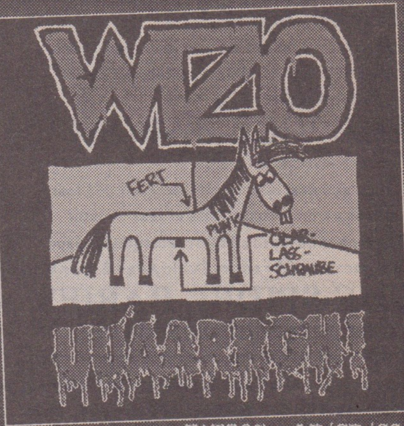

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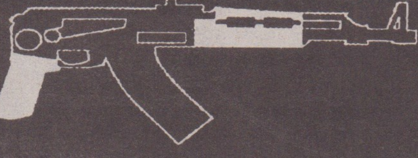

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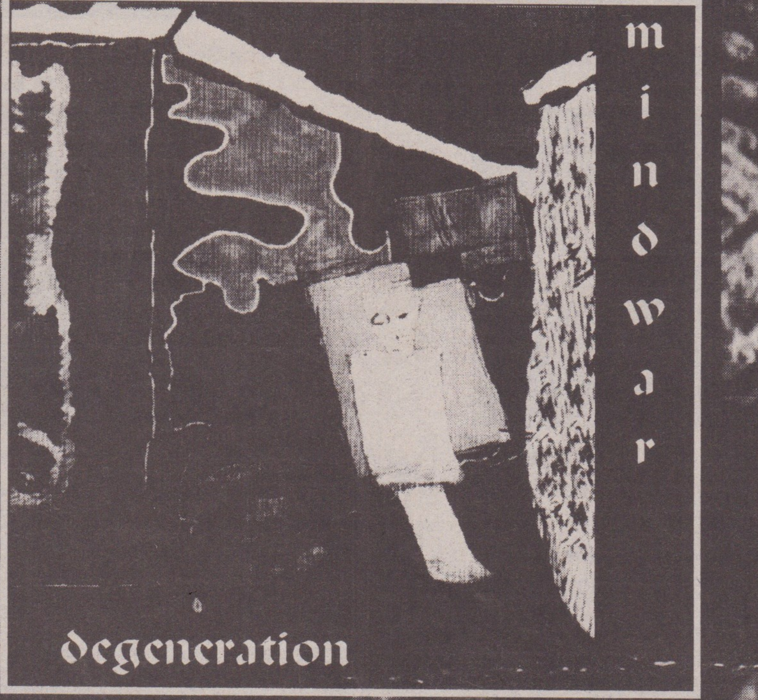

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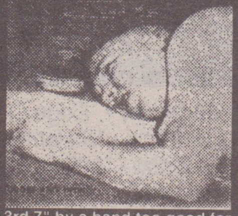

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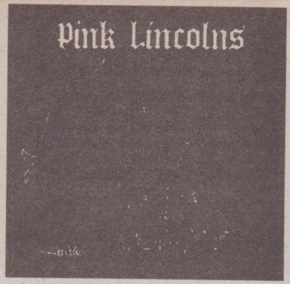

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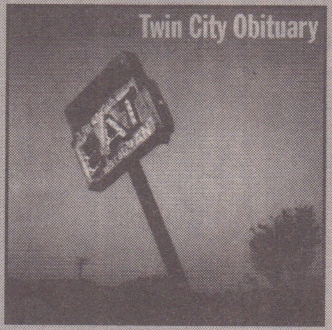

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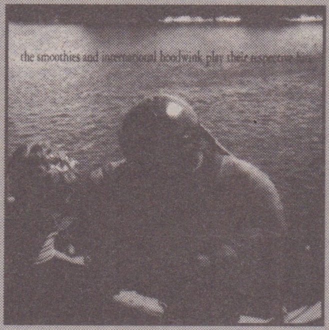

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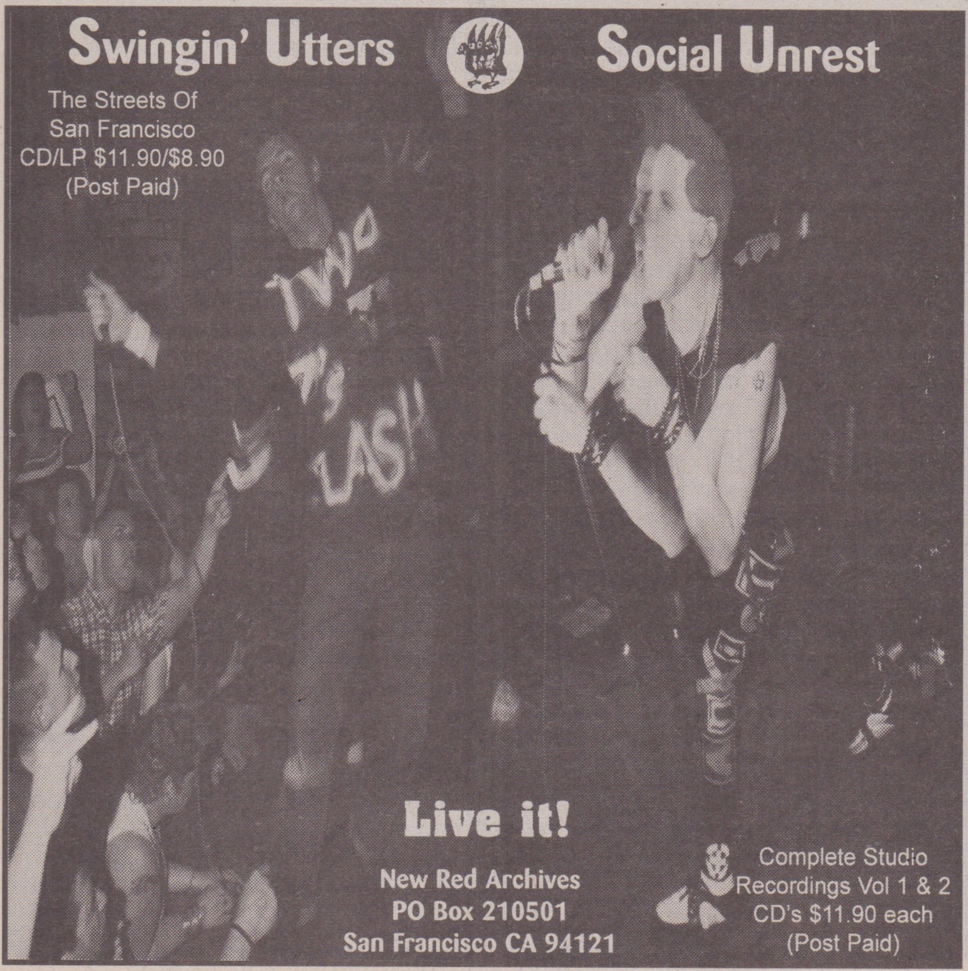

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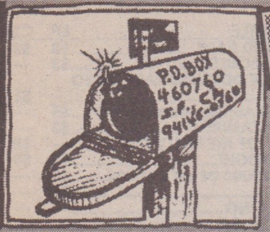


A Dear Beth,

You couldn't be more wrong. The fact is that you can be belligerent towards a guy that hassles you because you know he won't kick your ass. But guys don't have that luxury. Nice, unaggressive guys are hassled all the time by macho football rednecks and they can't even say anything because guys get beat up (and girls don't).

I'm so fucking tired of ranting pseudo-feminists shooting off at the mouth without even thinking if what they're saying is true. Society is much more complex than boy/girl politics. Injustices are perpetrated on both sexes all the time. You're not helping the feminist cause by confusing the issues and spreading misinformation. Yeah, we all want to castigate assholes, and if we choose to act on that desire, sometimes we just have to acknowledge the truth and do our castigating without the righteous mantle of feminism- but just because we want to punish an asshole for being an asshole. Don't make every fight that comes out of normal daily frustration into a point for the cause. It isn't!! Yeah, you can be a bitch if people fuck with you, but you don't have special dispensation to do it from feminist headquarters. Take your own personal responsibility for your own choices and actions. Don't share them with me, thank you.

Delfina Vannuce/ Houston, TX

B Dearest MRR:

I am sickened and infuriated at Ben Weasel for turning what would of otherwise have been a good day, instead made my day a very shitty one re: MRR #147 August 1995. This fuckin asshole has got the audacity to use MRR as a soapbox to line his and Larry Livermore's pockets. I work my fuckin ass off as a DIY punk and I am incensed that some fucking corporate ass sucker like Ben Weasel grinds his brass axe against poor starving DIY punks who sacrifice their own pocket money for DIY punk projects.

Fuckin goddamn it in 1995 there are only two kinds of punks that exist. The DIY punks (democrats) versus the corporate ass sucking punks (republicans). What is even more pathetic about the column is that Ben Weasel used to be a cool guy, now he is a corporate ass suckin' plastic punk who doesn't care about the welfare of those who are less financially fortunate punks. The column oppresses and is against the welfare at the expense those who are less financially fortunate punks, AKA DIY'ers. Ben Weasel is as much of an corporate cocksucker as Rush Limbaugh. With the utmost of sincerity.

Craig Hill/ c/o *Famous Hardcore of Punkland Communications*/ PO Box 987/ San Carlos, CA 94070.

P.S. Fuck off and die Ben Weasel.

C MRR,

In response to Jason Beck's column in #146 - Black Flag's 1978 EP "Nervous Breakdown" was not the first punk release, even by your standards: "Feeding of the 5000" by Crass came out in 1977. Now, the punk thing... I don't know what the fuck makes music punk or poser, and I don't really give a shit anyway. All I see now in the punk scene is a lot of stagnation and all these people wasting their energy quibbling over stupid insignificant bullshit. Are these so-called punks so stupid that they need strict guidelines and rules for a movement meant to demolish society's standards in the first place? Who gives a fuck about Epitaph or Livermore or Yohannan anyway? Do you actually need another figure of authority cramming his ideas down your throat? Come on, fucking use your own brain! Punk is sort of like communism in that the theory seems great, but whenever put into practice, it has fucked up. How can punks allow themselves to get caught up in the same stupid games as all the other motherfuckers? Sure, it would be great to have a scene with lots of rad bands and lots of caring individuals with new and exciting ideas, but right now that doesn't seem to exist. Does that mean we either give up on punk or just let punk turn into another useless label or trend? Revolution starts from within, remember? Most new bands I see starting up are pathetic clones, especially around Dallas. Instead of letting that bring me down, it just makes me want to fuck shit up even more, start my own band and make sure it doesn't suck! That's the spirit and the purpose of punk, right? Not letting the motherfuckers win! To react against what we see as wrong instead of sulking about it or just giving up altogether. If I knew nothing about real punk and picked up MRR or *Punk Planet* for the first time or went to a local punk show, I'd think it was a bunch of silly, unoriginal backstabbers instead of what I know it can be. Punk is power! So I may not love the scene or all the dumbass punk rock politics, but I realize the ideas at the core of punk are still worthwhile no matter what it looks like now or how bleak it may appear. I can live my own punk ideal, and in my head I can't think of anything cooler. Peace, love and equality may not exist in the real world but does that mean we stop hoping? Does that mean we stop questioning and bucking against society? Fuck no! Your punk may or may not be dead, but I will not give up.

Jeremy Maniloff/ 1717 Independence Pkwy #294/ Plano, TX 75075

Dear Jeremy,

I admire your desire to keep fighting for the ideas of punk, but part of fighting for things (besides creating something on your own that reflects those values—like a band, as you suggest, or a zine) is arguing out things. Sure a lot of the debate going on these days is infighting or nitpicking, but a lot of it is a microcosm of what transpires in the larger "community" and is of value. Don't feel so threatened by somebody making their case—that doesn't necessarily make them an authority figure. There are genuine political and philosophical differences of opinion being bandied about, and those debates are sometimes worth dissecting instead of being written off as personality clashes or "quibbling over insignificant bullshit".

Tim

D Dear Maximum,

In issue #147 (Aug. 95) Ben Weasel brought up a few important points about certain writer friends of his who he feels are dishonest for varying reasons. His thesis is thoughtful and correct: Most writers are dishonest to certain degrees.

Part of this is functional, a hindrance of the very process of gathering information to write about, selecting and discarding, and finally, putting words on a page. In this process, the information is juggled: some lands on the page, some doesn't and what does can often be skewed. Moreover, writers perceive things through their own senses, senses which are shaped by their surroundings...how they were

brought up, what beliefs they hold, etc. Inherently then, there is no such thing as objective writing.

There's also the category of writers who lie outright, either by purposely telling a mistruth or by willfully or ignorantly omitting certain information. This is the type of liar who posts on the Internet regularly.

The second kind of lie, by omission, is what I am guilty of in my review of Joseph Gervasi' s *No Longer A Fanzine,* which Ben mentions in his column. Ben erroneously states I'm committing an act of over honesty by going of my way to criticize Joseph. He's wrong. I distinctly remember being irked by Joseph's response to Mykel upon first reading it. Unfortunately, I wrote my review long after I read the mag. Clearly stated in my review of Joseph' s zine was that I didn't have the zine in front of me (thereby inferring I was basing the review from memory). This was only because of sheer laziness (which should fall under Ben's category A — carelessness). I have my zines roughly eight feet from where I do my writing. I was too lazy, and probably drunk, to get up and look at how exactly Joseph should have been more critical of Mykel Board.

(Since I didn't then, I will now. In *No Longer A Fanzine* Mykel equates the health risks of bike riding, and therefore the possible risk of carbon monoxide inhalation, with getting drunk, taking drugs and smoking. He further states that "smoking in the 90s is an act of rebellion. It says, 'I don't believe you. I think the government lies. This burning weed is not going to kill me. American corporations with their pollution and additives will kill me.' Smokers today are among the bravest people in America." Gervasi addresses these points. But, as stated in the review (what set off Ben), he should have been harder on him. Here's why: In Mykel's statement is an obvious contradiction: Tobacco companies *are* American corporations. Mykel's contradiction nullifies his argument right there. Second, and most importantly: Who the fuck is Mykel Board to make generalities of medical information he probably his little hands-on experience or knowledge of? Gervasi takes him to task, sure, but he neglects the obvious; that is simply *that Mykel Board is not an authority on health issues and the effects of pollutants on the human body* even though he often theorizes on these issues based on his personal beliefs. That was my problem with Joseph's reply to him. He did a good job, but he could've done better just by pointing out the obvious: Board' s contradiction, flawed reasoning and his disguising his beliefs as medical facts.)

What does this mean? Not much. Only that I'm susceptible to not living up to my own standards and that I make mistakes. Is this a big deal? No, not really. Not anymore than any mistakes Ben makes in his writing, fact checking, etc. It could even be argued Ben's entire column could've been overshadowed by his own inconsistencies over the years (and more recently his complete reversal of his views on punk in general) which put the standards he holds for others in question. His critical, nit-picky and often petty behavior has a value I generally appreciate. Sometimes though, I can only roll my eyes.
Bob C/ PO Box 9382/ Reno, NV 89507-9382

Dear MRR,

I don't even n know if this matters to anyone but me, but this is something that has gotten under my skin pretty badly as of late. What is it? Well, just listen. I have had the fortune of having several people say to me in the past few months things such as: "That (club, venue, etc.) would be great if they didn't let those stupid fifteen year olds in", " Look at those stupid blue/green mohawks", and on and on. The general tone of said statements being that one) young folks are little more than a bother at shows and two) if someone dresses in a classic punk style they either don't know what year it is or are emulating a time that should be forgotten.

I don't know if I'm completely in the right here, but something scary is going on if a bunch of punks are making fun of a kid with a mohawk and spiked collar. I just turned 24 in May, and while that makes me a grandfather in this scene, I still remember being fifteen and being made fun of by punks. Keep in mind, I WANTED to get along with people in the scene, but I wasn't cool enough then and now I see the same shit happening to kids now.

There was once a time that if a kid was dancing too hard at a show or was doing some other shit that wasn't cool, someone would set him straight. Not just threaten to kick his ass. That jock-o bullshit can go right back to where it came from if you ask me.

As for people getting pissed off because there are too many kids at shows, that only says one thing: YOU are too old to fucking deal with the way YOU used to be. YOU are the one that needs to stay home next time. NOT them.

It's late now and I'm probably rambling, so if this seems kinda disjointed, it probably is.

No one comes into the punk scene being the coolest person in it. Even so, if one ever becomes the coolest person, they should just get the hell out and go on to country clubs or fraternities where hero worship and elitist camaraderie is par for the course. (Nice pun, huh?) However, punk has made it's own celebrities, so on that point I must eat my own words.

To bring all this to a nice, concise ending. If you have a problem with younger kids in the scene, please stay home. Or better yet, why don't you just curl up and go to sleep in the back of the club where the show is (You're always back there with your arms folded and an oh-so-bored look on you face anyway!) At least that way, someone could sit on you. As it is, your just taking up space that some blue haired 15 year old without a ticket could have had. As sincere as it gets,
Gordon Lamb, *Atomic Ballroom*/ PO Box 48321/ Athens, GA 30604

MRR,

Here in Portland, OR, we have a nazi problem; we always have. If you have the MDC/Capt. Casual split EP you might know what I mean. Even the big thing with Ken Death who beat an Ethiopian man to death. In Portland we have nazis, nazi sympathizers, and even closet nazis. Any way you look at it, they're the same. This letter I'm writing is about one of those closet nazis. His name is Jeff Walters. He used to be in a death metal band called "Savior," who did 10 demos and never got anywhere.

Anyway, Jeff also does a death zine called *Loud, Fast, Rude,* which he's been doing for a while. I think he has 11 or 12 issues out. In his latest issue he does a review of my band's (Starved And Delirious) 7". In the review, he states us as a nazi band with a fat lesbian singer who pussy farts out her vocals. He continues by call-

ing [us] a white power band that sounds like Metallica, Green Day, and Motley Crüe with a couple of pretentious punk riffs thrown in. He states more, but that's not as important as this fucking lie. The reason for his writing this, is when we put the 7" out, our singer put on her fuck off list, fuck off to some Portland nazi bands and she named Jeff's bands. So he did this purely out of revenge. He is lying to anyone who reads his zine, which is a book of lies anyway. So if anyone reads his zine, or sees it, burn it! Back to the 7", our drummer at the time was Philippino and our 7" was all about human rights.

For those of you who have heard of Starved And Delirious, you know we're not nazis or even nazi sympathizers. This letter is for you who haven't heard us or even heard of us. I wanted to set the record straight, and inform you of the danger of the pen in the wrong hand, and not to believe everything you see in print. Thank you.

Adam Luckey, Starved and Delirious/ 16409 SE Division #216-138/ Portland, OR 97236-1931

Dear MRR,

So here I sit wishing I had some real shit to read, look at, and think about. I am surrounded by hicks and idiots who don't have a clue. Prison sucks, I have been locked up for almost two years on a fifteen year sentence, just for a little acid. Regardless, I am trying to keep up with the scene, and I am working on writing a book. So anyone interested please write me. Send me copies of zines, poems, pictures, letters, anything to pull me out of here for a little while. I am also trying to form a prison anarchist information collective. We need books, donation, etc. Please contact me at Chris Plummer, TDC #677345, Central Unit, Sugarland, TX 77478.

P.S. Anything sent must come in a #10 envelope, no legal envelopes, thanks.

Dear MRR,

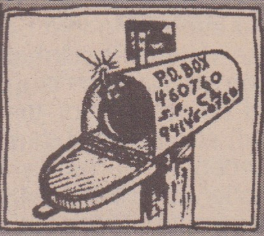
Sad report from Japan. Tottsuan (S.O.B. vocals) killed himself. Why? Why? Why? I can not accept his death yet. We lost a great hardcore vocalist who created a new style, but we will not forget him forever. RIP.

Mr. Kodo Okazaki/ Japan

Dear MRR,

I'm writing to give some advice about what to do if you're a victim of a crime, a few months ago my wife got mugged outside the building where we live, some kid, and a cab filled with guys riding down the street, chased the mugger down, someone else waved a cop down, and by the time my wife told me what happened the mugger was in the back of the cop car, the cab full of heroes gone, and the kid, who had tackled the mugger when he ran into a u-shaped apartment complex, was still talking to the cops about what happened, my wife had some scrapes on her knuckles, but wasn't hurt beyond that, her purse was still intact, and at that point I was ready to call it a day, I don't like cops, as far as I was concerned the incident was over, but it wasn't, the cops wanted my wife to go to the police station to make a statement, since she had scraped her hand up they thought she should go to the hospital first to make sure she was ok, we had to wait over 45 minutes to get a ride to a hospital that was two blocks away, we assumed that insurance would cover the bill, later the insurance company informed us that since we had not gotten prior approval from our primary physician to go to the emergency room the insurance company wouldn't pay the bill, if you are mugged, and you don't think you are hurt, or in need of a doctor, don't go to the hospital, the reason cops want you to go to the hospital is so they can cover their own asses, if you are hurt and you go to the police station and something goes wrong they will get in trouble, so they get you, at your own expense, to go to the hospital so they don't get in trouble later on, refuse to cover their ass at your own expense if you don't think you are hurt that bad, it'll cost you $100 to walk into the emergency room, and it isn't worth that kind of cost for a scratch, the mistake that was made was made before my wife got me involved, she cooperated with the police, giving them her name, telling them what happened, signing the report they were writing up, don't cooperate with the police unless you want to press charges, anything you say, or sign, can be used as evidence against the mugger and force you into the legal system later on, if you got your goods back, and you don't want any further involvement with the police, tell the cops you don't want to get involved, you want to leave, to go home, to get the hell away from what just happened, if they ask you your name ask them what will happen if you don't want to tell them, you have to read the cops the same way they are reading you, if you got cops that don't give a shit they may wave you off, but if you got two gung-ho John Wayne types they will probably try to get you to stick around, also, remember that the cops hold all the cards, they can fuck you up on trumped up charges, don't push too hard, don't give them an excuse to put you in the back seat of their car, tell them you don't want to press charges, you got your things back, you want to go home, they will tell you that doing so will put the mugger back on the street where he will be able to rob you again, the fact is one more mugger on the street isn't going to make your life any safer, there are plenty more where he came from, if you can get away at this point do, don't sign anything, don't tell the cops where you live, make up a fucking name if you have to, at the police station my wife made a statement and signed the paperwork because she was told to, the fact is the victim doesn't have to do shit, they don't have to tell the cops what happened, they don't have to cooperate, they aren't accused of a crime, they were "just there", my wife isn't from this country and I wanted to be in the room when they questioned her so I could explain to her both what the questions were, and what the cops said really meant, every time the cops would ask her a question I would verify what they were looking for in terms of information and when they tried to lead her with misleading information, I pointed the bullshit, they asked her to press charges because this mugger would get 6 years in prison, that he would be off the street for a long long time, I pointed out that most murderers plea bargained for three years for a killing and got it more often than not, the cops frowned at that, but went on anyway, they decided to play with paranoia, the mugger, after being cornered and tackled by the kid tried to pull a screwdriver out of his pants pocket, apparently the mugger knew that armed robbery carried more prison time and brought along the screwdriver figuring it wouldn't be considered a weapon if he didn't use it in the mugging,

this is a common tactic among robbers, and in most cases they would get away with it, the cops told my wife that the mugger could have used the screwdriver on her, he could have.killed her with it, stuck it in her eye, maybe blinded her for life, I told the cops they were full of shit, that this was a simple purse snatching, that the mugger had no intention of using the screwdriver against my wife, at this point the cops asked me to leave the room, I pointed out that I had every right to stay, that my wife had done nothing wrong, that it was up to her whether or not I left the room, I asked her if she wanted me to stay, she said she would be ok, that I could leave, I pointed out that the cops would pretend to be her best friend, that they would act like they were helping her out when all they really wanted was for her to press charges, I told her not to agree to anything unless she talked to me first, I walked into the hall and less than three minutes later the cops walked out of the room shaking their heads and pissed, I walked into the room and my wife told me they had done exactly what I said they would, in a follow up later that night we got the good guy bad guy routines, more paranoia, and even one cops telling us that we didn't have to worry about the mugger hurting us when this went to court because there were some very strong laws out there to protect us, I asked the cop where were those laws when my wife got mugged, that if they couldn't keep her from getting mugged they sure as shit weren't going to protect her from some fuck who wanted to keep her ass out of court, the cop didn't say anything to that, they then made us wait until a "detective" talked to us, the first thing the detective asked the cops was did they get the names of the guys who had been in the cab, they didn't, and the "detective" nodded knowing they were shot as witnesses, we made it clear we had no intention of pressing charges, that as far as we were concerned the incident was over, that was it, we wanted nothing else to do with the mugger or the cops or the legal system, the "detective" nodded, told the cops there was nothing else he could do, that they should "inventory" the purse and let us go, a common strategy for cops to use when there are two people busted during a crime is to tell each one of the culprits that if they testify against the other culprit they'll get a lighter sentence, they try to get shit on one guy, tell him they'll drop the shit if he testifies against the other, and he does so knowing he's fucked either way, in our case, once we refused to press charges, another version of this game began to take place, since my wife was from another country the cops thought there might be a possibility of her being illegal, or having something in her purse that would be illegal (a joint, forged documents, etc.) that could be used to force her to testify, she was clean, of course, but the cops wanted to drag this whole thing out, I asked the cops how long would it take to "inventory" the purse, they told me they didn't know, that the purse was with the detectives, I found out a few minutes later that they had lied, the purse was still in the room with the cops, I walked back to the room, saw the nurse on a bench next to one of the cops, and told him the purse was still in the room, that he had lied, and that I wanted to know how long all of this would take, the cop told me that it would be up to the detective, and that they would inventory the purse as soon as they completed all the paperwork, they never gave me a time frame, and I am convinced that this ambiguity is another strategy to try to get victims who don't want to testify to testify, it's a waiting game where the cops get paid and you are forced to sit there on your own time not knowing how much longer you are going to be tagged into this game, I imagine a lot of victims, tired, and wanting to go home to the security of their own bed, give up, agree to testify, and get hooked line and sinker because they didn't give the cops enough shit when they had the chance, after hassling the cops every ten minutes over the "inventorying" of the purse, and pointing out every time that they had lied to me earlier, they finally got the detective to make another appearance, the detective (being the "good guy" that he was) told the cops to hurry up so we could go home, a photographer was called in to take photos of the injury, if you have no intention of pressing charges don't let the photographer take a picture of your face, this will be the equivalent of a wanted poster photo later if you get subpoenaed, we finally got the purse back an hour later (3 hours from the time we got to the police station), and after getting my wife to sign a form that everything that had been in the purse earlier was still there (covering the cop's ass in case one of them pocketed something for their wife or girlfriend) she was told that if the courts subpoenaed her and she didn't show up she would be arrested and put in jail, we got the fuck out of .there hoping it was all over, but it wasn't, we learned that the mugger had confessed and that although the case was now in the hands of the state the state wanted my wife as a witness, the subpoena threat came true, but one of the things about a subpoena is it has to be delivered in person to the individual who is being subpoenaed, my wife was out of town for close to six weeks after the mugging and I got to look out my window at different characters as they, on several different occasions, buzzed the apartment over and over for several hours at a time, I have an answering machine and never pick up the phone unless I know who's calling first, this is one of the best investments you can make if you are being subpoenaed, if the state attorney's office leaves a message on your machine it can be erased, postcards and letters are often lost in the mail so they can't be used to force you into the courts, only a subpoena can get you there, and if you don't receive a subpoena they can't do anything else to you, phone calls and letters are bluffs, only a subpoena counts in this game, if you live in a building with a buzzer, or an intercom system, don't answer unless you know who it is, the people who deliver subpoenas are pros, they know tricks you never heard of, set up a code with your friends (four long buzzes, then two short ones, etc.) so you'll know it's cool to let them into the building, even if someone with a subpoena gets into your building you still don't have to answer your door, they can knock, tell you they know you're in there, but if you don't open the door they are frozen in their tracks, it's just a continuation of the bullshit bluff game the cops use, if you play it carefully they can't make you do a damn thing, the legal process can take up to seven months to complete, so once this game starts you cannot rest until the whole damn thing is over, and if the criminal takes action back against the system you might get drug into the whole damn thing again, it's ironic that you are on the defensive even though you're the victim, but once you realize that the legal system fucks with its own equally you'll



see that there really is no escape from the bullshit, be aware of the system, how it works, if a cop threatens you ask him what you are doing wrong, ask him about the laws that are applicable in this particular situation, and realize that there is no right or wrong, nothing as real as justice, most law enforcement is like the same illusions government is founded on, it's self justification, fuck the criminals, fuck the citizens, they're in it for the pay check, they don't give a fuck you got robbed, they don't care if the mugger is in a gang and they can't do a fucking thing if his posse gets your ass, they're just doing their job, and you're getting in the way, be careful, question, keep those words in your mouth, your pen in your pocket, walk away if you can....
Anonymous/Chicago, IL

J Dear MRR,

I'd like to respond to the review of my fanzine, ________ (insert fanzine name here). In issue #________ (insert issue # here), ________ (insert name of reviewer here) reviewed my zine and said it was ________ (fill in blank). While everyone is entitled to their own opinion, I'm sure that if (Mr./Ms.) ________ (insert name of reviewer here) had actually taken the time to read my zine and not just flip through it and look at the pictures they would have come to a quite different conclusion. And further more... blah, blah, blah, you're unfair. Blah, Blah, blah, you didn't read the whole thing. Blah blaah, blah, blah, Blaaahhh! Next time give my shitty, boring, same ole, same ole, redundant zine a good review or I'll write back and complain some more in yet another whining, bitchy Woe-is-me, Your-an-asshole-cuz you-didn't-like-my-stupid-zine letter. Sincerely,
Mr. Unoriginal

P.S. I don't like Green Day or the Offspring anymore cuz they're sell-outs!

K Dear Maxi Rocker,

In #147, Ben Weasel says "I don't trust any motherfucker with an E-Mail address. Not ONE."

Well, Ben, I'll take my chances casting my lot with Mint Records, Turkey Baster, KRS, Liquid Meat, Second Guess, Cavity Search, Lucky Records, Cactus Prick, AT, Lookout!, Last Resort, BYO, Rhetoric Records, Tim/Kerr, Cleopatra, Frontier, Ringing Ear, Little Deputy, NKVD, Velevetone, Empty Records, OR Records, Red Eye Growler, and others. If you are serious about doing a record label, you NEED email capabilities. True statement.

But we all have our paranoias and if Ben is weird about people who choose to spend their money on $1000 computers and subscription to an on-line service instead of $1000 televisions and cable TV like he does, well, there's not a lot anybody can do about it...Just don't be so sure that the latter is morally superior to the former, Ben. Quite the opposite may be true.

As for me, I don't trust any motherfucker that makes music for Warner Brothers.
T. Chandler/ Mutant Pop Records/zine/ Corvallis, OR

L Dear MRR,

A couple of comments: First, I find it ironic that you run both Mykel Board's very intelligent column about not believing rumors until they're proved true and Jason Beck's column reporting *Hits Magazine*'s rumor that Rancid has somehow signed a 'hidden deal' with Epic while doing 1 more LP on Epitaph. Uh, that's not true, unless one of my best friends has been lying to me since him and his band stayed at Epitath. I'm sorry to come off like "I'm so cool cuz I know ..." but I think there's a lot more things you can talk shit about Rancid that are actually true. Also, since when is *Hits* (or any mainstream media outlet) a credible source for information?

Another beef I got is Brian Zero's oh-so-correct analysis of why there's not many European bands touring the U.S. When Brian sticks to overall analysis (like his well-researched article about the mass media) he's thoughtful and fun to read, but when he gives us his stilted version of punk rock, I often end up yelling at the pages in front of me as if he was Rush Limbaugh talking on my radio. Like Rush, Brian's ideas are divisive to the point of instigating further "chasing our own punk rock tails" in the MRR letter section while there's REAL problems in the world; but unlike Rush, Brian over analyzes the situation. When I was in Europe, I found the same nauseating Americanism (new word?) running rampant, crowds that were only interested in U.S. bands, criminally ignored genius Euro-bands, etc., but Brian's putting the blame for U.S. punk cultural isolation on the visiting U.S. bands is ludicrous, kinda like shooting the messenger. There's one main reason European bands don't tour the U.S.: the Immigration and Naturalization Service. To enter the States as a band (& use your own equipment) you need to be "recognized" as being artistically worth being allowed to perform for U.S. crowds thru write-ups in respectable magazines like *Rolling Stone*, *Spin*, etc.; MRR covered this a few years ago. Bands can (and do) sneak into the country as tourists, but disadvantages include having to print t-shirts in the country (so they don't get confiscated by Immigration) meaning more $ spent, low pay (for European bands used to playing government-run youth centers and well-established squats, getting $75 and a good meal at some grange hall in Idaho, while nice, doesn't come close to paying the plane ticket $, t-$hirt costs, po$tage, etc, but of course, any "real" punk band should, in Brian's world, apparently always lose money), no beer (the U.S. liquor laws do more to segregate and isolate underground music than a million police crackdowns could; Brian, why not research that if you can stand not to preach about how non-vegan beer is?). Hey, Citizen Fish, Guitar Wolf, and others still (thankfully) do it, but expecting every European band to do it is asinine. His smug expectation that U.S. bands should reciprocate an eye for-an-eye is nice on paper (and in Brian's idealogical la-la land) but reality is a bit different. We have bills, rent, sometimes no home, often incredible debts (The Gr'ups lost $2000 PLUS airfare!!) to come home to, and although it's completely worth the experience, expecting any band to bounce back as one and book a tour for an unknown Euroband, assuming they can get over here in the first place, is pretty ludicrous. That said, some can and do (Kamala is one--Citizen Fish pretty much owes their initial tours to her dedication), which, excuse the cliche, is the exception that proves the rule.

Finally, all you InterNet shit-talkers can go to the source for many of your rumors-- Gilman Street's getting a website together, check the ad for details. Thanks,
Jesse Luscious/ Berkeley, CA

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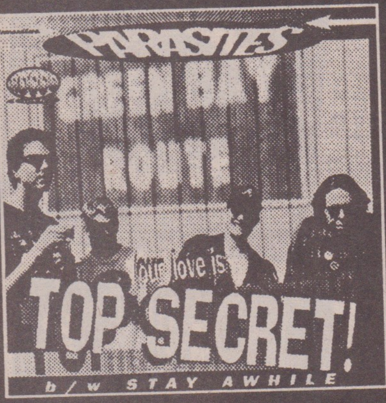

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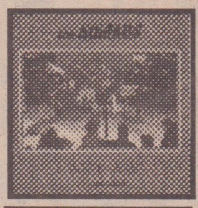

Swedish garage punk kings strikes again. This amazing new CD includes 16 raw and raving toons were recorded live in Stockholm on this spring. Featuring powerful vocals, thick guitars and driving rhythm section. You can listen more wild sound than thier studio works. Rally cool CD! Play Loud!

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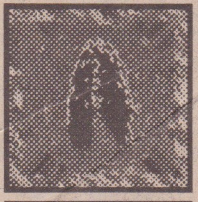
bad latino CD



This is excellent debut CD from Ex-Chemical People guitar guy, Jamie Pina. He plays more rocking punk rock stuff like Jeff Dahl and Lazy cowgirls. Very powerful vocals and cool guitars works. Featuring Rikk Agnew, Pat Todd and Muffs members. Must listen!

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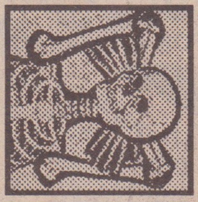
beware the souless cool CD



Amazing new album from legendary Texas band. They still rocks and rolls harder. It includes thier new recordings. All songs are crazy covers from Cramps, Howlin' Wolf, Johnny Burnette and more. Very raw, soulful, powerful and fun!

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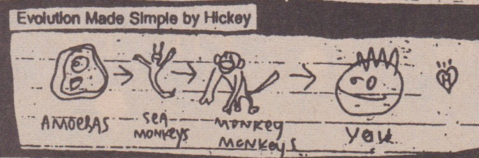

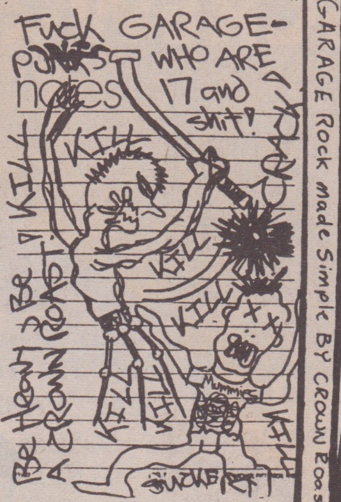

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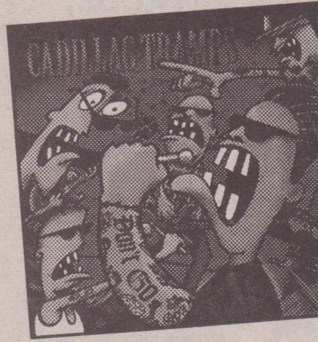

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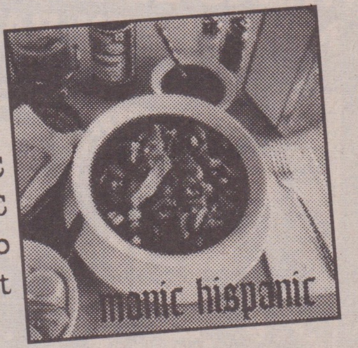

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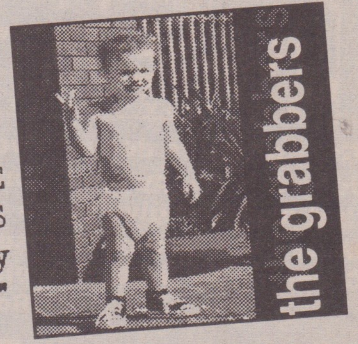

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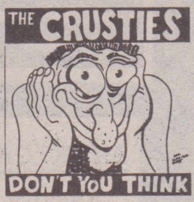

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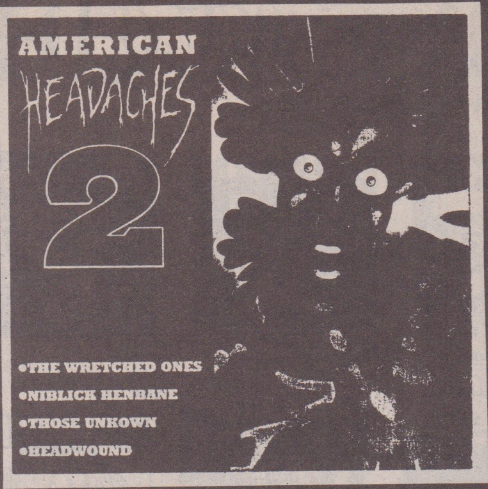

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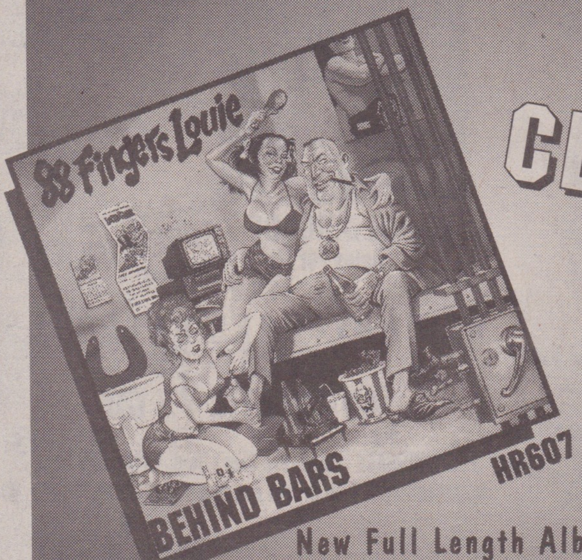

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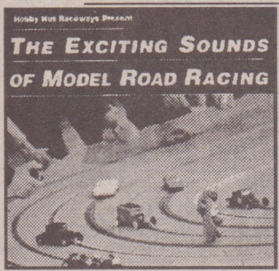

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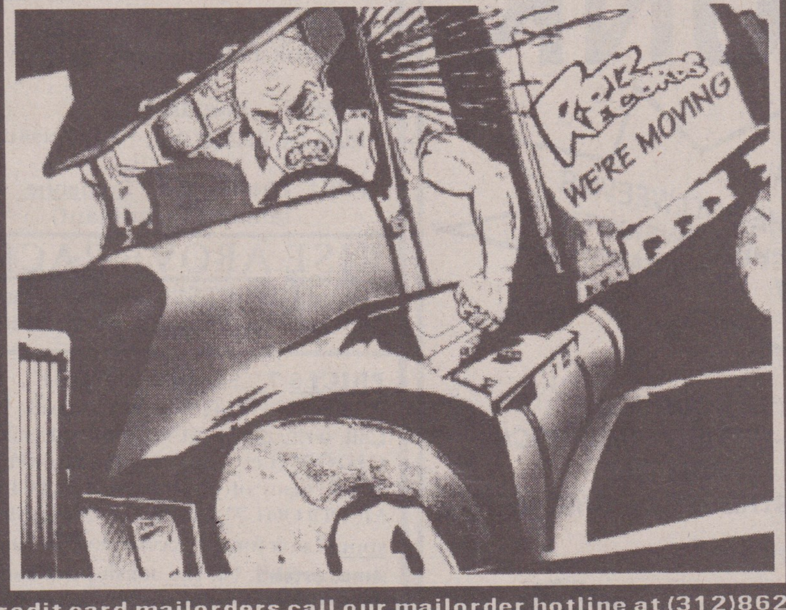

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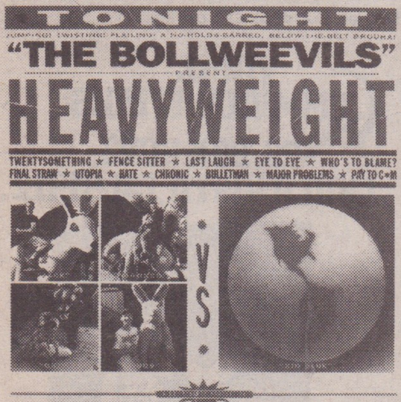

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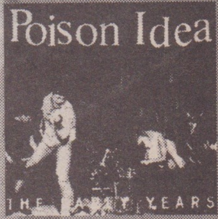

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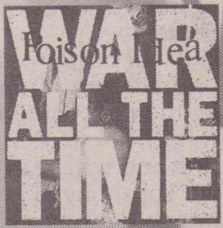

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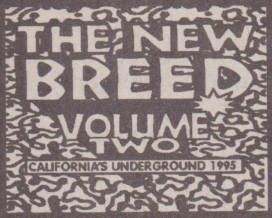

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Business leaders recognize that Americans don't like bosses, but they like sports, so managers are out and ***coaches*** *are in, and their job is not to supervise, but to* ***empower.***

—Tom Fehey in *The Joys of Jargon*

BUZZWORD: An important sounding usually technical word or phrase often of little meaning, used chiefly to impress laymen.

—Webster in the dictionary

Sticks and stones can break my bones, but names'll never hurt me.

—Mykel Board in the second grade

It could be more fun than being the fluffer on a lesbian movie. By the time you read this, I'll be off teaching English in Outer Mongolia. I'll be living in a Russian-made apartment with intermittent electricity in a town where the AVERAGE temperature is freezing.

It's a country with no private phone or mail service. There are few gasoline vehicles and fewer roads. They eat boiled lamb fat with fermented mare's milk to wash it down. Sound like fun? Not to you, maybe. Me? I like adventure a fuck of a lot more than comfort. Mongolia'll sure gonna beat staying home and watching Boston choke in September.

Sorry to disappoint you, buckaroos, but I'll still be writing columns from there. I may miss a month or two, but I'll get through somehow.

Teaching English is and will be my main source of income. The money I get for writing this column is barely enough to pay for gas and upkeep on my Porsche. So it's fitting to devote this last American column to some problems in English. Specifically, I wanna talk about BUZZWORDS. Those little bits of faddish English that people use to sound like they know what they're talking about. Single words that are supposed to answer a myriad of questions and cover every situation.

One of my favorites is **IN DENIAL.** You hear it everywhere, from the cultists of *Alcoholics Anonymous* to the witch hunters trying to dig out "child molesters." The term must've been invented by a religious group or government agency. It's a perfect trap.

If someone accuses you of being a drug addict, a rape victim, a rapist or who-knows-what-else, you have two choices. Either you admit it, in which case you're in their clutches. Or, you deny it, in which case your denial makes you IN DENIAL. Being IN DENIAL, of course, is a symptom of the thing you're denying. That makes you guilty of that thing. It's the logic of the Spanish Inquisition. How do you plead? Guilty or guilt?

People tell me that I'm an alcoholic, drug addict, a person molested in his childhood, a sex addict, a homosexual, a heterosexual, a sadist, a masochist, AND a misogynist. How do these people know I'm all this? I deny it! That's how. It never occurs to the IN-DENIAL-lovers that the reason someone may deny something is that it simply isn't true.

Another annoying buzzword, one especially popular among feminists and others opposed to free speech, is **OPPRESS**. I'm not allowed to say *Negro, Girl, Oriental,* or *Indian,* because these words OPPRESS people. They passed a law in Minneapolis, a hellhole of liberal totalitarianism. It says any city worker caught staring at a member of the opposite sex (as if there were an "opposite sex") for more than 9 seconds is guilty of *ogling*. (OGLING, now there's a buzzword in the making.) The crime carries with it immediate dismissal from your job. Why? Ogling OPPRESSES, don't you know?

The dictionary, the second-to-last refuge of scoundrels, lets the oppression-sayers get away with their stupidity. American Heritage gives the definition as "to weigh heavily upon, especially so as to depress the mind or spirits." By this definition, a movie about concentration camps OPPRESSES people. It does make 'em depressed. But I bet no one will fire you for watching one.

That, however, is only the number two meaning of the word. The more common definition (listed first) is "to subjugate or persecute by unjust or tyrannical use of force or authority." This is the kind of OPPRESSION practiced by military dictators when they murder their opposition— or by college administrations when they dismiss students for "inappropriate laughter" at a racial or gender situation.

Words do not oppress. Ideas do not oppress. Only action, wielded with authority, oppresses. People quickest to call every comic gesture or non-prescribed word 'oppression' are the quickest to call for REAL oppression in dealing with it.

Next buzz on our buzzword list is **EXPLOITED.** I can't imagine that Wattie knew what he was getting into when he invented that word.

In modern usage, EXPLOITED means "to be doing something that I don't approve of." This logic can say a waitress who works for two dollars an hour six days a week is "employed with dignity" and a three hundred dollar a night prostitute is EXPLOITED.

This logic can say children enjoying sexual play are EXPLOITED, while children forced to attend indoctrination centers (aka *schools*) are "being educated."

This logic can say pictures of exposed vaginas EXPLOITS women, while regulations prohibiting that exposure "frees" them.

It's the twisted buzzword logic of Newspeak. And folks accept it without blinking.

If EXPLOIT is the scumbag of modern buzzwords, then **EMPOWER** is the buttplug. We hear how closed stroking groups, where people sit in a circle telling each other how great they are, EMPOWERS those people. We hear how people, whose only relationship is a shared feeling of victimhoom— are EMPOWERED by talking about their OPPRESSION.

RIOT GRRRRRLS complaining about their boyfriends, trying to pick each other up and making zines read by other RIOT GRRRRLS are EMPOWERED by all this.

Laws forcing homos to join hets in the state/church binding institution of marriage EMPOWER them. Negroes are EMPOWERED when they too, can put on a white shirt and tie and push papers from one side of a desk to another. Women are EMPOWERED if they're forbidden by law to expose their naked bodies to a camera.

I'm waiting for the first TV commercial (a car? a laundry detergent? Henry Rollins with an Apple computer?) that'll claim its product will EMPOWER the person who buys it.

Next on the list of most-hated buzzwords are a pair. Each side embraces a term. Each side lies using it. I mean **PRO-CHOICE** and **PRO-LIFE**.

These guys must've been reading those "How To Succeed In Business" books:

The public is alienated by using ANTI- in your message. Always try to appear as if you are FOR something, whether or not that is the case. Avoid the negative. Accentuate the positive.

Also, don't be PRO anything that other people might be against. Pick a term wishy-washy enough to play with everyone from moms in Peoria to strippers in Los Vegas. Avoid anything that smacks of MEANING. Be careful, or you might find yourself in the position of actually having to DEFEND a word with meaning. Instead, choose something innocuous, as American as apple pie. No one will ever ask you to defend that.

So let's take two empty vague words

that are as American as puking at a frat party: LIFE and CHOICE. Who could be against either one of 'em? Let's take a closer look, though.

Given the abortion doctor shootings, PRO-LIFE, is a pretty strange term to give the anti-abortionists.

Of course, that's just one group of extremists, they say. You can't paint the whole PRO-LIFE movement with bullets from an extremist's gun.

It's more basic than that, I reply.

If, as is the case with most PRO-LIFERs, a mother's life is LESS important than an unaborted fetus, there isn't an absolute PRO-LIFE. There is only a choice between WHOSE life.

The so-called pro-lifers chose the fetus. Why? The fetus hasn't been baptized, Its soul hasn't been saved. The mother is already assured of her place in heaven. So PRO-LIFE is really PRO-CHRISTIAN. Life be damned.

On the other side, what could be more innocuous— and meaningless— than CHOICE?

Morton Downy Jr. sound-wires his 15 year old daughter and sends her to a *Planned Parenthood* clinic.

"I'm fifteen," she tells the counsellor, "I'm pregnant and want to know what to do about it. I want to have the baby, but I don't know how to tell my parents."

"You don't need to have the baby," says the councillor. "We can get you an abortion."

"But I'd rather find a way to go through with it," says the girl."

"At your age?" says the councillor, "It would ruin your life."

Ok, you say, that's just one time, one case. You can't paint the whole PRO-CHOICE movement with one Morton Downey paintbrush.

It's more basic than that, I reply.

There is a difference between being PRO- something and being FORCE-IT-ON. I'm PRO-BLOWJOB. I like 'em and would like more of 'em. That doesn't mean I'm PRO-ORAL-RAPE. I don't have the right to ram my erection down random vocal cavities.

Being PRO-ABORTION *entails* being pro-choice, just like being Pro anything else entails being pro-choice. Pro-Abortionists think abortion is good— or at least a better alternative than birth to unwanted pregnancy. They also ENCOURAGE abortions. PRO-CHOICE is just a sloppy buzzword to appeal to the APPLE PIE crowd who might fidget at the word ABORTION.

Finally, I wanna look at the "IST" words: **SEXIST, RACIST, AGEIST,** and lately **LOOKSIST, ABLEIST, CLASSIST,** and my favorite **SIZEIST.**

There are lots of -IST words in English: Socialist, Communist, Capitalist, Anarchist. With these political words, the meaning is clear. Someone who believes in the philosophy espoused before the 'ist.'

Meanings are different— and vaguer— with the other -ISTS. A general, and logical meaning for them would be, "An X-ist is someone who prefers one person over another on the basis of X." This is not the way things work, however. For some reason, only those who invent the terms have a right to define them. They define them to apply only to other and not themselves. Not only that, but the meanings expand to cover odd concepts completely unrelated to the core idea of judgement.

If I use "Negro" or "Oriental," I'm a RACIST, regardless of my attitude toward those groups. Making a general statement about any group— even if it's non-judgmental— is an -IST offence.

(Donny The Punk told me people often criticize him as racist because he says that colored men have larger penises than white men. Even if he's right, it doesn't make any difference, say his accusers. He's still racist.)

SEXIST has taken an even wilder turn than racist. Through the influence of feminism— and Christians grabbing the ball and fucking with it— SEX has become sexist. Nudity, pictures of people fucking, even (according to the Dworkin crew) fucking itself, is sexist.

There is a good case to be made that both hetero and homo sexuality is inherently sexist. After all, these groups do choose their partners on the basis of gender (sex). But it's not the sex that's SEXIST, it's the choosing.

Ok buckaroos, I'd like to write more, but I gotta pack and get ready for the trek to the end of the earth. I wish I had time to talk about other buzzwords I hate, like ALTERNATIVE, FASCIST and CUTTING EDGE. I don't.

Remember, don't cheer if you find me missing from an issue or two. It only means the mail yak hasn't arrived from the plains yet. I'll be back. You can bet on it.

ENDNOTES:

—> *Why me dept:* I got this email from Jordan who writes: *I was driving down a street near this local mall and I saw what looked to be a baby-doll in the road with strawberry jelly all over its head and along side it on the road. I pulled over into a nearby parking lot...and walked out to it. I know how utterly full of shit this sounds but I have no doubt in my mind that it was a real fucking baby. You could see inside its skull cavity. Little chips of its skull were lying on the street covered in blood. The sight of the hair on the thing's skull all oily with blood and brains made me feel sick. I have never seen a dead human before...I don't know. I just had to tell someone. Maybe I should have called the cops, but I just don't know.*

Weird, huh. But maybe I'm a sucker, because I believe it. Anyway, if you want to write to Jordan to find out the bloody details, you can email him at jsomers@pro-charlotte.vnet.net.

—> *It hurts when you're always right dept:* An unmentionable source has sent me a report of a new organization started by leftwinger C. Deloris Tucker and rightwinger Bill Bennett. The former is active in feminist causes; the latter, a former drugwar Czar under Bush.

Why has this 'unlikely' pair joined forces— "to help combat today's rock and rap music, as well as its corporate sponsors." Yep, more pushes toward censorship, coming from both sides. All in the name of "protecting kids."

"We may disagree on politics, but when it comes to children, we are together" said Ms. Tucker.

—> *Another reason not to do Windows dept:* This sounds like one of those urban myths, or corporate rumors like the worms in the McDonalds hamburgers. But I like it, so I'll pass it on.

Reports are that Microsoft has included a "small viral routine" in its new version of Windows. It's called "Registration Wizard." It checks every program you have to make sure if its Microsoft's, that it's not a bootleg. It then reports this to Microsoft when you electronically register the product. If this is true, I just hope the record companies don't figure out how to do the same thing!! Yikes!

—> *Hypocrisy or middle age dept:* I find myself in the extremely weird position of having a girlfriend. Folks might remember my rant against 'relationships' in that special issue of MRR. No explanations or excuses at the moment. Only the observation that I'll be spending a year in Mongolia without her, and it'll be pretty cold there.

In any case, the boy responsible for her is my pal, Joseph Gervasi. (Although my poor hearing also helped the relationship. Details in another column.) Anyway, Joseph does the controversial zine NO LONGER A FANZINE (142, Frankford Ave, Blackwood NJ 08012). The newest issue is a co-op with FUCK-TOOTH, filled with controversy of its own. Send him $5 to find out what I'm talking about. It's worth it.

—> *Press release of the month dept:* This one comes from MOTORMOUTHMEDIA. It's one sheet that says: *You are in possession of the ultra-cool RED HOT & BOTHERED indie rock guide to dating, listening to tracks from BUILT TO SPILL, EAST RIV-*

ER PIPE, FREEDOM CRUISE, FOLKS IMPLOSION... blah blah blah. The rest is equally incoherent- especially since I'm not "in possession of" anything except the press release. Incoherence, however is not the most fun part.

That is the authors' urge to: Call MOTORMOUTHMEDIA NOW for a copy and immerse yourself in issue #2 to find out "if you can f*ck to indie rock."

"Indie Rock" that uses asterisks in 'fuck'? Check the envelope: there, in big letters, WARNER BROS. I call them.

"Hello, I have a question about this MOTORMOUTH stuff." I say.

"Who are you?" comes the answer. "I have to look you up on my computer."

"Will the answer change depending on who I am?" I ask.

"Er.. not at all," comes the answer, "I just have to input you in my computer. What would you like to know?

"I'd like to know how come you call this whatever it is 'Indie Rock' when Warner Brothers is on the envelope in big letters."

"Well, we're distributed by Warner Brothers," he says, "but not Warner Brothers really. It's a company called ADA. That is an offshoot of Reprise which is a subsidiary of Warner Brothers."

"Did you know that *Indie* stands for INDEPENDENT, and that means unaffiliated with a major label?" I ask.

"Of course," he says, "everybody knows that. And the bands on the record are all independent.... Well, except BUILT TO SPILL, who signed to Warners... but all the other bands are indie."

"But the record you're promoting is pressed and distributed by a major, right?"

"Right" he says, "that doesn't mean it's not indie."

I hang up. But you might want to talk to the guy too. Tell him what YOU think of the whole deal. As Motormouth, I'm sure he loves to talk. You can call him at 213-856-9021 or email him at motrmouth2@aol.com or even send a fax or two to 213-856-0541. Have fun!

—> *Where'd you go dept:* A while back this guy, Nate Bedarta, wrote to me giving me his email address. I finally answered, but the mail bounced! Ah well, at least he'll know I tried!

Also Hanna Fushihara wrote me saying she was doing a zine article and wanted to interview "folks who think Asian girls are special." Wonder why she asked me, huh? In any case, by the time I got around to answering, the phone was disconnected.

Of course, there's nothing you can do about it now. I'm off in Ulan Bataar. But if you still remember me in 1996, write again.

FAR ENOUGH

Adrienne Drooga

Some might called it addiction. Obsession. I called it love. I could never seem to get enough of you. I found my thoughts constantly straying to you, sitting at work and wondering when I would be able to indulge once again. I would daydream about the feel of you on my fingertips, the taste of you in my mouth, pulling you into me deeper and deeper. At times I would inhale your presence and then hold my breath, never wanting it to end. It was almost too much for a sane human to have to bear. I would see you with others and my self control would slip like a mask falling off an actors face because it made me want you even more. To see you, to smell you, to know I was inches away from reaching out and simply taking you. It was madness just how much I loved cigarettes.

Yep, we're talkin' cigarettes. I do sincerely love to smoke. Three packs a day. Nope, that's not a typing error. Three packs a fucking *day*. Camel lights, roll-ups, crushed butts at the bottom of heaping ashtrays... I didn't give a shit. Just as long as I had my nicotine fix. I would always try to be fairly giving with my cigarettes when people would bum them off of me. If the person said thanks, I'd always throw out the witty phrase "Hey, the more you smoke the less cancer I get!". I thought it was a pretty clever comment to make. Then a friend that I've known for the last ten years got cancer.

Fuck. Talk about a major reality check. When he told me what was going on with him, we were both smoking. I listened to him talk, dragging on my cigarette until I'd smoked it down to the butt. Then I crushed it out into the ashtray and on my way home, threw away my pack. I didn't go through any withdrawals. I didn't feel any cravings. I simply knew that I would never smoke again. I don't want to get cancer when I'm fifty. I don't want to go through chemotherapy. I don't want to get a breast, lung, or patches of skin removed because the cells in my body are eating away at me. Nope. Not for me. Sure, I know that I can get cancer from just about anything. Walking down the street and breathing in fumes from passing cars, being in the sun without wearing 2,000 plus sunblock up the ying yang, being around people who smoke, eating foods rotting with pesticides... so many fucking things in our world today are carcinogenic. Here's the difference: I *have* to walk down the street to get to my job, friend's houses. I have to walk to get just about anywhere. I *have* to be out in the sun. I usually wear long sleeves and a baseball cap (gotta protect those tattoos!). I am constantly around my friends and a *shitload* of them smoke and I'm not about to tell them to not smoke around me. I can always just open a door, window, or simply walk outside. And food... well, go figure.

But smoking. This is not a necessity. This is not a burning, aching, *need*. It's simply what you want to do. What you choose to do. What your addiction dictates. Trust me, I know. Let me make one thing really clear before I finish this: I am not telling you to not smoke. I am simply asking you to think about it. Read the little warning box on your pack of cigarettes and think about it. Go to a cancer ward in a hospital and think about it. Ask a friend who has cancer or who went through chemotherapy exactly what it feels like and *think about it*.

As I write this, I am getting ready to take a trip to Europe; this means that I am about to brave the fray, the human horde that chooses this time of year to venture out to other places; and for all intensive purposes this is one of the worst years to date for summer travel to anywhere—simply too many people are choosing to do likewise, jamming airports with backpacks, suitcases, and body odors. So why am I going now, and am I just becoming one of that somewhat repugnant breed known as the "tourist?"

Recently, something terrible happened in my life and the life of my best friend Adam Glidewell; it's pretty hard to explain, but quite simply we both have to go away for awhile; and since I had the chance to secure dirt cheap airfare to London for the two of us, I went ahead and did so; but this doesn't mean that we are going as "tourists"; no, I think we're going as what I would like to call "travelers." But what's the difference? After all, a tourist by any other name is still a tourist, right?

I use the word "tourist" to indicate

human beings who are simply ungrounded in life; humans who equate a trip to Disneyland and Berlin as one and the same. Basically, I think of tourists as examples of what I will call the "Earl" phenomenon. What's the Earl Phenomenon?

Earl is the brother of another close friend of mine, and once upon a time Earl would have been classified as a "normal young man": he did exceptionally well in high school and had started doing the same in college; then something happened inside Earl and he started taking his "walks": without planning, with no money, with no food, he would just start walking and would not stop, disappearing for weeks, only to be found hungry, lost, and frightened in the middle of some corn field or on some vacant road to nowhere. His wanderlust condition became so bad at points that he had to be put under constant surveillance—at least, that is, until they could find the right drugs to pump him up with.

In our society the stereotyped image of the vagabond exists as one of a man or woman, usually portrayed as neurotic, who travels the country with no sense of belonging, with no permanent community, with no home. To me, the tourist exists as a more respected version of the same. How are they alike? After all, don't most tourists have a place to return to? Yes, I would say a place to return to. But would I call such a place "home?"

In my book a home is more than a wooden framed construction with a door with which you can shut out the rest of the world; in my book home equals community. And what is community? Is it barbecuing ribs and playing lawn darts with the neighbors?

To my knowledge in most hunter and gatherer societies, community became an all important, even addictive force; the needs of the individual may have been important, but only according to how those needs functioned in regards to the community; the community became all important, with self sacrifice necessary for it's survival.

But if community is considered to be an addictive force, then it is one that I support. Why? Because humans are by nature social primates with a need, a natural hunger to be with one another. When this need is not met, when community is torn from us, we as humans are left with gaping holes ready for exploitation, ready to be filled with the artificial addictions created by those who desire power. In my opinion, this is what happened to the Native Americans: not only did these people have their cultures destroyed through physical attack, but the attackers also made sure to replace the natural addiction of the said tribes for their communities with artificial addictions to such products as alcohol and even Christianity.

As it stands presently, humanity seems to be drifting farther and farther away from the ideals of community and more into the realm of pure consumerism; and with big business controlling the media it seems unlikely that things will change without some sort of mass awakening. Awakening to what? Awakening to the power of community.

Wal-Mart, the biggest retail seller in the nation (world?) likes to move into small towns with promises of being good for the local populations; but in town after town new Wal-Mart stores have driven the local mom and pop businesses into bankruptcy by being able to under price them (Wal-Mart is able to do this through the huge amounts of volume they sell), leaving communities wrecked. In response, concerned individuals have started a grass roots drive to encourage people to think twice about letting Wal-Mart into their communities. Do they have a chance? Not against a tourist mentality.

Television, perhaps one of the most addictive drugs available, has taken the role of family and friend, neighbor, and neighborhood. Through TV people become tourists without ever leaving their houses: TV serves as a tour guide through a mostly make believe world full of the video people; and if you want to become a bigger part of this unreal world, the television offers a chain of products that you can buy, that you can work senselessly for.

Being a teacher, I often find myself presented in the classroom with examples of the relationship between TV and its addicts: students dressing and acting not as an expression of their community's culture, but the culture of the television. Nonetheless, I can still see in the average high schooler a longing for something more, a hunger for that which is real. In order to quell such a hunger, the same power wizards who constantly dump their advertisements into the minds of the television viewer have perfected the perfect cure, the "tourist trap."

Whether Paris or Acapulco, the tourist trap serves as an end destination for people who have no sense of belonging, an amusement park to waste money in. Hungry for something better, but not knowing what it is they want, the tourist leaves their comfortable television home to go to the place that television or other media suggests is glamorous; once there, the tourist joins other tourists in a ritual of the lost, a voyeuristic examination of a place that they don't belong in. But unlike Earl in the cornfield, these lost souls have a line that actually functions, a line back to their television communities.

When I was a child my family had a medium sized dog named "Wolf," a dog with a naturally curled tail. For one reason or another, we could not keep Wolf and my mother gave him to a "Pet Placement Company," who assured her that he would be given to a nice family in the country.

One day, a couple of weeks later, we heard barking at our door: Wolf had returned. In reality, the aforementioned company had sold Wolf as a guard dog to some junkyard in South San Francisco. Somehow managing to escape what must have appeared to be a dismal future, Wolf tracked his way some ten miles to what he must have considered to be his home: our home; guaranteeing that we would never again try to abandon him.

Wolf, like many dogs, had a desire to travel; as hard as it may be for you to believe, he actually understood what the word "walk" meant, and people would have to say, "I think I'm going to take the dog for a w-a-l-k," so that Wolf would not get over excited. Perhaps one of the things that Wolf enjoyed the most about taking walks was the prospect of meeting other canines, other members of his true species. Sometimes, no matter how we tried to stop him, Wolf would escape from the house and journey on his own throughout the city, sometimes being gone for days; but, his four feet grounded with a sense of belonging, he always managed to return home.

Although you might think that I am romanticizing Wolf a bit, to me a "traveler" is one whose feet are similarly grounded. Grounded in what? Community. When such a traveler takes a trip, a voyage, more often than not, they are looking for others who share a commonality with them; they are looking for other communities similar to their own, to share with and to be shared with. Sometimes, for one reason or another, a traveler has lost their community, or they must leave it; in which case they have probably become a refugee and are trying to find a new community to be a part of.

Of any thing that punk offered to me, community is the one crucial element that has kept me considering myself "punk" (sorry, the music is only about ten percent of it; more like the soundtrack to a movie than the movie itself). Punk offered a true alternative to the "done for you" convenience of the television tourist culture with get your hands dirty "do it yourself" ethics. Basically, to be a real part of the punk community you had to sacrifice a bit of yourself; and examples

of this self-sacrifice has helped to create punk scenes around the world in the most remote of places; scenes that have served like stations on an underground railroad network: bases in the shadows of the grim overall society where the dogs can congregate.

Unfortunately, most of the creative energy that has helped to create this network has come from the actions of only a handful of people, a handful of people who are willing to try to plant and give life to the scenes around them. For the most part it seems that the tourist mentality of the overall society has rubbed off on those who attend punk shows.

Currently the Berkeley scene is being treated like some punk rock version of Mecca, and quite honestly I find it revolting. Simply put, it takes no energy to move yourself, your band, or whatever to Berkeley, so that you can then call yourself "East Bay punk rock," but it takes a great deal more energy to actually contribute to said scene in a way that actually improves upon what others have already toiled to create.

I intend no ill will towards those who are actually trying to make a scene or a sense of belonging anywhere; but what I have a problem with is seeing hordes of faces etched with a sense of belonging nowhere congregating in one place simply because some loud voice told them that this is where they belong. Whether that voice belongs to corporate media or punk magazines, it makes no difference to me; treating any one place like a tourist trap helps people to think like tourists.

Unfortunately, it seems that a great deal of punks enjoy creating media based around the Soap Opera antics within a handful of "Super scenes," the punk versions of Prague, London, Vienna, etc., as opposed to the activities within the broad plethora of other scenes in the world. This veneration of punk's Olympuses helps to destroy the emphasis we should be placing on networking by sending out a message that if you are not a part of a superscene your actions do not matter: you are nobody, and your scene is nothing.

Some time ago I had an indigenous friend visit from his tribe in the midwest. He stayed in San Francisco for a bit, but had no desire to stay permanently. To him his people and the land from which he came had a powerful connection. In many ways, I wish we in this scene carried the same impulses; perhaps tempering a desire to travel with a desire for a place to call home. Unfortunately, this is a world where few people even know it when they are living next door to a psychopath, a world where the overall society works in ways that quickly devours any sense of community, where things happen that force us to lose our connection, even when we desire to be connected, where we are forced to become refugees from a home that no longer exists.

Five years ago I moved to Santa Rosa, California. At first there seemed to be no scene here; but in the past two years one developed and then has quickly evolved into the best punk community I have ever been a part of. More than anything I feel that I belong here; more than anything I want to call this my home; but something happened to me and I have no choice—I must leave. But this is not an easy thing to do: as much as I love to travel and meet the people of other punk tribes (the other dogs out there), I feel attached to this place—like Wolf felt attached to my family. In short, I am addicted. But this is one addiction I will recommend and advocate to you.

If you have a punk scene or even a community that you feel remotely connected to, you might consider strengthening such a connection. The punk scene needs more strength as a network; it needs more scenes out there with people in them who are committed to them; there are plenty of simple things that you can do: how about writing a scene report for this zine that focuses upon your area, just try to write one that fits their simple guidelines and I'm sure it would get in. I know it might seem futile to stick it out in the middle of Bumfuck USA; but the futility does not diminish by giving up and moving to the "superscene" or Oz; no matter where you go, creating something as real as community requires that you bust your ass. I hope you understand that I have nothing against traveling, even permanently leaving your community when you must, but the question I have is whether you're like Earl, a lost tourist, or Wolf a traveler with a hunger for belonging?

Long live the shadow dogs

Count Your Lashes Out Loud

Queenie

Well, for all of my friends who are wondering why I chose to write about sm in *maximumrocknroll*, I just have one thing to say, because I can. I know for every columnist anywhere, there are about a hundred boys and girls sitting in their easy chairs thinking, "Fuck, man, I can do so much better than that..." Well then, get off your big lazy ass and do it. I haven't been paying much attention to what's going on, but recently, I have seen all of this weird gossipy shit about Tim suing someone or other and someone dying and Jello this and that. I'm amazed at of all the whiny letters I read directed at Tim or anyone else, saying, "Well I just think ____ is wrong..." So, get a medium and write your own column and stop yer whining. You, too, can have the opportunity to be told your opinion is wrong. Well now, enough of *my* whining and on with it...

I just went down to Orange County last weekend. I always forget how much I hate OC until I get there. I try to give it a little slack when I'm safe in my house in the Haight, but it really deserves none. Home of 187 is a truly frightening place. Besides being the only female there without breasts by General Hospital, I'm not nearly thin enough, tan enough or blond enough, three things I really never give a shit about until I walk down Barbie Lane in Newport Beach. But my lover, Mike, just happens to live there so I brave the trip down once in a while. Mike lives with two very Newportesque boys. One has so many girl(friend)s that I just call them by whatever day of the week I run into them in the bathroom. The other is actually a pretty decent fellow. He's blond, he surfs, he has a big truck. After being disgusted by aging, pot-bellied surfers yelling out ratings to 14 yr. olds in thong bikinis, I went to the only place I could find refuge from these ex-frat boys. A little mom and pop record store called Music Market. I found a copy of *Body Play* and clicked my red heels together three times. I then picked up a local zine and found that they were reviewing a little club in my beloved SF called the Trocodero, more specifically, the Wednesday night affair called Bondage a Go-Go.

Now if you've ever gone to Bondage, you'll know that it's more of a fetish club than anything else. It has a lot of people who are dressed to the hilt, watching others playing on-stage and people who are there just to dance to some industrial/techno music. Femmes, handcuffed to the bar, get free drinks till 10 PM and clothes are optional. But unlike organized play parties, the audience doesn't have to be respectful of any of the players or their scenes. Bondage a Go-Go is a one place to see the scene but it's not really a good one. It may have been a year ago when it first started, but now it's degenerated to a gothic-frat blend of lookie loo's and masters and slaves who, foolishly, both wear bottom's collars.

(Those rings are for leashes, masters, you don't need one...) I like the club. I like that a place like this is going on every week, but like so much else, it is being infiltrated by randoms who don't know the scene and don't care.

There has been an upsurge of mainstream attention to the world of sadomasochism. PVC, black leather harnesses, and dog collars are the newest fashion trends. Who do I blame? Anne Rice? Fakir? Rosie O'Donnell? Rice's *Exit to Eden* was recently released in a theater near you and featured Rosie and Dan Akroyd in black leather gear. Now I know that anyone can be into sm, but since I don't believe that Hollywood was trying to make a statement about the beauty and sexuality of all body types, I think Rosie and Dan were used to caricature the sm scene. This is probably the best example of "read the book!" I remember the first movie I ever saw that had nuances of sm called *9 1/2 Weeks*. Nothing blatant, just assumed. I watched that movie so many times, just hoping to catch a glimpse of some real honest-to-goodness bondage and domination. I got sm-lite. But it peaked my curiosity and I looked for any movie that ventured into this theme. I eventually came to *Body of Evidence* starring the oh so talented Madonna. Now, the movie was lame, the acting was horrible and the sex scenes were so boring I couldn't believe I watched it four times. Educators of the sm scene take issue with this movie because it teaches so many unsafe techniques, not to mention it portrays the worst representation of a sadomasochist. Madonna can grab her crotch all she wants, but I highly doubt she can vogue in a latex straightjacket with a fist up her cunt.

About a month ago, MRR received the video, *EuroFetish* (Film Threat Video. 2805 W. Magnolia Blvd. Burbank, CA 91505 (818) 848-8971), to review. A lot more up my alley. It's actually two separate documentaries by Danish filmaker Steen Schapiro called *Mistress of the Rings* and *Dominans*. The Mistress of the Rings is Mette Hintze. She takes us through the process, training and history behind body piercing and the recent movement of "modern primitives." Throughout the film, we see various people of all types; skins, punks, moms, and tots getting pierced by Mette in just about every area possible. Even though almost everybody today has a body or facial piercing, it's still pretty fascinating to see just where you can get pierced and what a guiche actually is...

Dominans was so educational and enticing that I lent it to every novice I knew that needed an extra push over the edge. There is no acting here, only real people who play for real, either for money or for their own personal pleasure. Schapiro starts off with a professional dominatrix warming up her submissive's ass, first with her hand, then a cane, then finally a single tailed whip. We then venture into a club where a woman is displayed in the most beautiful rope bondage I have ever seen! Everyone talks openly and candidly about what pleasures they derive from giving or receiving torture. We hear their about their pasts, their fantasies, their desires and their needs. There's nothing like watching a fem dom's eyes sparkle while she pierces her lover with knitting needles. And then getting to see her submissive grin maniacally as he submits his power and body completely to her. I can guarantee none of these individuals will be found parading at Bondage a Go-Go.

Now I guess I can be seen as part of the problem. Why am I writing about sm in *maximum* if I'm angry at the co-optation of sm culture into mainstream society? I have a couple of thoughts on this one. *Maximum* is hardly mainstream society, but that's debatable now too... And, like the punk scene, as opposed to this alternative shit, I'm going to be in the sm scene long after it's not considered "in" anymore. I was a part of the scene when it was considered perverted and sick. Even though I'm still perverted and sick, the scene is now all roses and silk scarves. At least now I can educate and introduce it properly while people's minds are open, cause they will close again soon. I don't know where the unthinking masses will infiltrate next, but there are a lot of societies and groups that could use the acceptance. NAMBLA, single mothers, the homeless. I am dying to see how the fashion trends evolve...

TWELVE MONTHS OF DESTRUCTION

SMELLY MUSTAFA

Here is a deal that no one wants, a hand of cards dealt out by the dark one. The card of death glooms over our heads as we awake everyday. Time has come to say our goodbyes, so let's say them before it's too late. Let's say them now so we don't have to weep at the funeral. First off let's say this has been a long time coming. What's fifty some years or so? I'll have to say thank goodness for the relief of leaving this earth. Why would anyone want to live on to a ripe old eighty something? He had his fun, he left his mark, and we all know he had more then his share of fifteen minutes. So off with his head. Send him down the river. To greener pastures. The man was a Hitler in one fashion or another. He was a workaholic, a slave driver, an extreme organizer. Let me be the first to say good bye to his stinking rotten flesh. To put his ass in the ground or burn him to ashes. Let's toast a toast to his death. May the world be a better place without his pushy work rhetoric around. I want to be the first to stick the knife in Tim's back, To sling the shit, to force my opinion onto others. Let me piss on his grave; better yet, let's piss on his face before they close the casket. All I can say is, Tim, can we put your ugly funeral photo on the last cover of MRR? Can we exploit your death the way you exploited G.G. Allin's?

By all means who will step up to bat, who will wear the man's shoes, who will take over this shit-slinging magazine? I know there isn't a single staff member that could or will embark on this overwhelming job. Not a one of us could handle the work load that Tim endures. Not one of us could tow his line. Not for a week, a year or a decade. He was a sadomasochist. He was a workaholic. By god's name do not forget your keys or you shall pay the wrath of thee unholy man for he shall look downeth on you and you will know the meaning of guilt. I liked Tim, much more than others. We had something in common. He was one of the few that saw through my facade, and he took little offense by my rude and crude humor. Death to the man for he will see a better place then any of the living souls. I would love to see the human race destroyed. All the liars, thieves, mistrusting, dirty, backstabbing humans that we all are. The relationships, the lies, the untrusting adulterous ways that we all live. Do not try to deny any of this, we are in fact human. I would have rather been born a deer, to run free, eat corn, fuck and then to die at the hands of a hunter, a vehicle, or at the cold winds of mother earth's winter. To be human is a prison sentence, a punishment of its own dismay. I will not have time to miss Tim Yohannan. I am human and I will continue on in my life. Not a second wasted on grief or sorrow. Not a moment to lose in my life. It is in fact my life and why I live I will not shed a tear for death. By all means Tim Yohannan was a supporter of Doctor Death (Kevorkian), shall we call and set up an appointment for our fearless left winged punk lord? Shall we bask in the glow of his electrified flesh and scream of joy when his feces hit the floor? I shall. I would want nothing

more to leave this divine pleasure center, the human life. No more dead lines, no more taxes, no more lonely nights, no more abused children, no more substance abuse, no more shitty human compassion and no more flogging a dead horse, PUNK ROCK!

Most of you don't know me, and I don't want to know most of you. The man was a hero, but his time has come. We live so we can die. His opinion will be meaningless, he only has one direction left to travel. Rotting to the erosion of gassy human torso. Good-bye my friend, may you serve as a fertilizer. If we are to say any thing about this man, let's say he supported the tobacco companies for most of his drawn out adult life. Let's not remember the issues he stood for, or all the organizing he had accomplished. Let's slander the man now, before he die's. Give him the verbal tongue lashing of a lifetime. Let the man rest in an unholy swill of guilt and depression. Let's face it, we are all humans. The man was a bastard. The man was a dictator, a perpetrator. Let's get it out in the open, let's air out all his dirty laundry now. For god's sake I will not be the only one to piss on his grave. I too have feelings and you can't cut in line. Let's drink a drink in sorrow, give us yet another reason to suppress ourselves with alcoholism. Let's just lynch the man now so he won't have to suffer through the chemotherapy, and all the humiliation that comes with cancer treatment. Face the facts, there is no fucking escape from the beast of cancer. Sure, some have lived longer than others, but this is a mother fucker of a disease. The man is dead, dead, dead mother fucker. How many times have we heard a punk song (dead), now let's live it. Let's take up a collection and buy him a hooker. Give him one last fuck, a cigarette and a hamburger. Then let's blow his brains out for him. I'm not a cruel and selfish man. I just don't like to see an animal suffer. How many people who have turned their backs on Tim will send their regards, their Hallmark cards, the flowers, the I'm so sorry routine? All the jerks who never cared in the first place. All the fools who went onto bigger and better things are going to look down and say I really will miss that man. Hell, you never liked his work anyway. I will not be one of those people. Fuck the guy, may the grim reaper take his life. It is time, and time is all we really have. We die a little everyday and he is dead. Or well on his way. Good bye Tim, your time is up. Chase that chick one more time, 'cause it could be your last. Smoke that last cigarette, it may be the last one. I want to see your last breath. To watch your lungs deflate as the smoke of fifty years hits the atmosphere. Good bye. You will be gone but not missed by me.

Jesus, am I dead already? This sure looks just like "living"? Maybe it's hell. Anyway, no Smelly, you can't write me off quite this fast. Turns out the ol' chemo is working just fine and I'll probably be in remission by the time you read this. You can't get rid of me that fast!!! Whilst undergoing this poisoning, I got a lot of support from friends here at MRR (thanks Martin, Timojhen, Bruce, Stefano Spinali, George Tabb, Mykel, etc, etc), and some nice mail and calls from others. Also, thanks for the birthday card from Kevin Higgins and Tamara Pendley, and to the fellow (sorry, lost the name) who sent me his punk comp tape, "The *Fuck* Elvis Was King". It rocks, great taste! ...Now on to other matters. Since Congress passed the TV Control Law that requires manufacturers to include a "V" chip inside (to automatically block Violent programming, can I get a "C" chip installed to automatically eliminate all Christian TV and Capitalist infomercial-bullshit? Donny The Punk, if you become President, will you make sure this gets taken care of? I'd be much appreciative. I hope all you sorry fucks that are U.S. citizens register to vote so we can get this sort of legislation through Congress in '96. ...Maybe it's good that the Republicans are out of the closet now on just how kiss ass they are to corporate and military needs, having handed the country totally back to the greed and profit mongers (the Democrats still pretend they care about everybody else--a little). What's it gonna take for the great majority of Americans, who are all getting screwed, to wake up and zero in on just who profits from this kind of governance? Maybe "TV Nation" will open their eyes, what with that Corporate Crime Fighting Chicken they've got. Good job there, Michael Moore! ...Mordam just held its annual convention but I couldn't attend because of a dramatic scarcity of white blood cells, but from all accounts it was like a meeting of the Punk "Chamber Of Commerce". No controversies this year, just business as usual. Jello didn't go cuz he thought I was going. Mel didn't go because he forgot to take his Prozac and was in a tizzy about something or other. Al Flipside didn't go, as Johnny once said, "cuz we don't care". Larry went cuz *he* thinks he made up with me. Some people were overheard musing "Too bad Tim isn't here to stir shit up". It's great being a token radical! ...The recent issue of *Punk Planet* featured a back cover where the editor says he was going to slag me in that space but thought better of it and proclaimed we should all get along. A whole back cover! And I didn't even know we were at war. As far as I know, *PP* gets good reviews every time here in MRR, and other than PP being used by Larry Livermore as his backstab launching pad, I was unaware of any animosity. So i looked deeper, and funny thing, in that self-same issue that hung up the boxing gloves were two features that slagged the hell out of me. As George Tabb would say, "punk rock!" Hey dudes, "give peace a chance". ...Speaking of hippies and hippie jokes, despite all the nauseating media hype following the death of Jerry Garcia, and despite the fact that I can't stand their music or fans, I'd like to point out a few things about the Grateful Dead that I do respect. Firstly, they created a way of playing music that was largely outside the traditional music industry set-up. Their love for playing and unpretentious, intelligent approach to fame was the catalyst for communication between them and their fans, a bridge that spanned not only the artist/audience gap but also generations. They didn't play into the rock star syndrome and maintained an honesty to their original beliefs, generally implemented with integrity. I also am impressed with their ability to build community, again outside the usual music biz bullshit that most bands rely on. That process is something most other bands can't understand or imitate because it is indeed organic and based on beliefs not hype. These are values supposedly espoused by punk bands and the punk community, but are rarely implemented. Case in point--we just got an announcement that 7 Seconds have signed to a major label, Epic Records ...Finally, I want to congratulate Mykel for his bravery and spirit. I may not think too highly of many of his ideas or the baseball team he roots for, but he sure gets my respect for guts! Taking off to Outer Mongolia for a year at his age?!?

Now I'll let you into a secret first off

- I'm one hell of a 'golden oldie' of the London punk scene, clocking in at 35 (and fast pushing 36 by the time you read this!) but on a plus side, can at least state with honesty that I *was* there - THERE - at the start of it all, and was lucky enough to have seen and hung out with The Pistols, Clash, Damned blah blah blah...

Now bear with me - indulge me for a nanosecond or two, because this is not going to be some huge nostalgia trip where I 'wax lyrical' about the "good old days" and cry into my beer that nothings like it used to be. (OK - I admit - its *not* like it used to be, and never will be again - but what the heck, things are fast on the up again - and all will be revealed in a moment...)

My confession of the zimmerframe-status is purely to add credence for when I state the next big 'thing' to fill the yawning pit in my stomach for excitement, because believe me, I take some impressing these days!

I used to write the 'Punk and Disorderly' column for the music rag *Sounds* til its demise mid '80s and a similar news/gossip type spiel for *Noise* - also sadly defunct (it later became *Kerrang!*, so we'll say no more!)

Admittedly, for some time there's been a music void just waiting to be filled here in London. Sure, we've always had our fair share of interesting up and coming bands that hack away around the pub'n'club circuit - we've had the 'New Wave of New Wave' - the die-hard Punx (like dear old Charlie Harper and his UK SUBS who just plain refuse to die and go away!) and those who've reformed in various formats simply because there is no life for them outside of punk rock'n'roll (and, OK - lets be honest - a motley few who aren't really into it still 'heart and soul', but smell a few fast bucks on the tail end of Punk revivalist nostalgia! These will remain nameless - you know who you are!!!)

We're having a pretty rough time of it lately - venues closing their doors to punk bands and again - closing their doors 'full-stop' 'cos of the recession (make that greed in the case of the Brixton Academy ... and I'm still on the fence at the time of writing as to why the bloody Marquee has to go yet again! Bad enough it moved (and all but died!) from Wardour Street to Charing Cross Road, but now it could close for *good* if Billy Gaff, the owner, can't come up with an alternative venue. And who's bought the current site - a sodding dullsville pub chain - like we haven't got enough boring watering holes full of 'suits' in our capital already huh?)

OK - I digress, I waffle, I gibber - bear in mind the addled brain! At last, onto what must surely be London's salvation, who've come to kick ass in the best tradition of punk THE GLORY STRUMMERS! Not since I first saw The 'Pistols can I genuinely say I've got so stirred up and excited about a band - enough to finally pen this article for a start!

THE GLORY STRUMMERS are erstwhile 'Northerners' who've thankfully chosen to settle in London, their 'adopted' hometown, some years back now. I'm ashamed to admit that despite long-standing recommendations from people of like mind who've been turned onto the band for eons (such as 'Hocky' from the GO'EADS, Gene October From CHELSEA and Chas' H from THE 'SUBS - all of whom are fans and followers - but don't let that put you off!) I've only recently managed to catch up with them.

I first saw them at The Marquee in May - and their set damn near changed my life around! I was seriously 'blown away' by their energy, excellence and sheer enthusiasm - not only can this band *play* to excite, they actually *enjoy* themselves and convince you they *mean* it!

They're actually a threesome (but sound like *double* that number!) comprising of Heathy on lead vox and guitar, Tim on bass and Gary on drums - Tim and Gary adding backing vox with a vengeance!

It always seems patronising to start quoting 'comparisons' to other bands, because they've worked hard on their own unique sound, but how else can I convince the masses here is a force to be reckoned with? So - think THE CLASH meets STIFF LITTLE FINGERS (both whilst in their respective heydays) for basic sound and energy - but I don't feel satisfied in drawing these pre-set conclusions! There's no slacker in this band - each member contributes a tremendous amount of musical talent and sheer energy in equal proportions - but whilst without intentionally causing dissent in the ranks, I just have to namecheck drummer Gary in particular. (Yeah-right, we all know the drummer-style 'jokes' and how they get bad press most of the time!) For the last 15 odd years (some very odd!) I've always cited Paco of CONFLICT as my all time, 'bestest' drummer! (I mean, for fucks sake, anyone who can shed 101bs in weight in sheer sweat playing a gig *has* to be awesome, right!) But Gary from THE GLORY STRUMMERS has just pipped dear Paco to the post in my books....for all round ability and pure showmanship!

You can grab yourself an earful of their intelligent lyrics and powerful sound courtesy of their vinyl offerings that are available as follows - but I have to stress that whilst these platters endear themselves to you immediately, it will always be impossible to capture their energy in any studio produced recording - this is most definitely a LIVE band who need to be seen LIVE to get the whole picture....

First up, the 4 track 12" EP 'RETROGRADE STEPS' (Cheapskates Records, Cheap 1) including the classic "Neglected 'N' Blue" (a real 'singalonga' punk anthem in the *best* tradition), "Hip Or Miss" (a direct dig at the fickle music press!), "On The Loose" ("dedicated to all those who move to London...."), and "The Corporation" (an anti Western-world's greed song).

Then came the 'USELESS POP 7" EP release (Cheapskates Records, Cheap 2) with the amazing "Something To Believe In" (the 'Strummers at their 'anthematic' classic best again!), "Consumer News" (rightly slagging useless pop, record sales, chart ratings etc.), and "Boredom Bound" (self explanatory!).

September '95 sees the "Bring 'Em Down/Grey Town" 7" 'EP....(for more info on recordings/band - write to 42, Queens Avenue, Muswell Hill, London, N10, England).

But now the good news - if you're not coming to England in the near future (and the band have a decent policy of not just playing London 'to death' or for the sake of it, despite their popularity!) - then there's the strong possibilities of them undertaking a Stateside blitz tour towards the end of this year - (probably November time) - kicking off in NYC and working across the West Coast and back again! Details are somewhat 'sketchy' at the time of writing, but I'll certainly do an update as necessary and am hoping to get an interview with the band real soon too.

Who better than the guys themselves to sum up the true feelings of THE GLORY STRUMMERS (as per the insert in the 12" EP!) ... "We are not revivalists 'n' we're not pretentious money-makers, not potential rockstars, we are simply inspired by the anger 'n' provocation of Days!". Just be warned - you may have missed the coming of the original punk bands all those years ago - but THE GLORY STRUMMERS are a new breed of refreshing excitement and everyone's gonna want to say "I was there" soon!

So the BIG question - is there life and hope in London still - apart from the glorious GLORY STRUMMERS of course?!

No easy answer. If you come for the first time expecting to discover the spirit and excitement of the original 'London punks' you'll definitely be disappointed. Sure, some of the venues and places still

exist, but mainly only in 'name' and not in 'essence' (e.g.. The 100 Club, Oxford Street, W1 - The Marquee (as aforementioned!) - The Kings Road, Chelsea SW3 - Carnaby Street, W1...) and it's far more likely that any punk you bump into on the streets will be a foreign tourist (the rest are probably hiding out in 'pockets' in the outskirts/'burbs!)

Here's a 'mishmash' of London's punk highlights!/lowlifes! For general 'hanging out' - CAMDEN MARKET - Camden High Street/Camden Lock, NW1 Mix of clothes/records/anything goes stalls - (Sat & Sun best).

PORTOBELLO ROAD MARKET - Portobello Road, W11 As above really - but more of an 'ethnic mix' with less posing! The original ROUGH TRADE record shop is still down here - but far better is Legendary London punk 'Dave "Fergy" Ferguson's 2nd hand record stall outside! (Fri & Sat best).

SELECTADISC record shop - Berwick St, W1 - Good punk/hardcore/grunge/garage etc. sections, also excellent for zines/fliers/band noticeboards.

THE INTREPID FOX PUB - Wardour St, W1 - One of the last surviving 'punk drinking holes'! (a flea-pit shunned by some - but serves all!).

SATELLITE - The *all time* 'greatest London based' zine (30p each + A5 S.A.E. from - 55, Shrewsbury Road, New Southgate, London N11 2LL - Cheques payable to S. Jones).

On a final note - if I do spend the rest of my days in England, I'd still rather live in London than anywhere else - it's 'my kinda town' - (believe me - I've tried other cities!) - and if it's good enough for THE GLORY STRUMMERS, it's damn well good enough for me!!!

So i'm whacking off in my car one Saturday. Well, i'm not really whacking off in it, i'm just driving it. Actually, i'm not even really driving it, just sitting in it with my left elbow out the window and my right elbow resting atop the passenger seat like i'm cool. *Yo, foxy mama! Dig my chrome deer whistles!* Every other minute or so, i have to take the car out of neutral to edge forward a few inches. The day is not going well. I am supposed to be at Dan Panic's house in six minutes. This is not going to happen unless the aliens come RIGHT FUCKING NOW and give me a lift over there, 'cause traffic is backed up like a rock club toilet and i think somebody snorted all the Drano. Originally, the plan was to cruise to Chicago, be at Panic's house by 1:00 PM, and catch a ride down to Sloppypalooza (a large Indianapolis punk fest put on by large, festive Indianapolis punks) with his band, the Riverdales (one of the finest lounge versions of Head from Seattle the Midwest has to offer). This sounded like a pretty punk thing to do. Quite a resumé builder, as it were. Our bands are playing together in the Chicagoland area the next day, so i figure that if i just crash in Chicago, i'll meet the rest of my band at the gig tomorrow, thusly avoiding the ignominious task of having to help load the van. Naturally, i oversleep by about an hour and a half, cutting my fuck-around time to nil — but i drive like a nut and find myself on the Edens Expressway in Chicago by ten to one. Obviously, there is gonna be a little traffic to contend with between the city limits and Panic's pad, but Dashing Dan has given me ultra-expedient directions to his house via Lake Shore Drive (which will take me past Soldier Field, which i will flip off as i pass since the Bears play there), thus i am virtually certain i will arrive within The Bounds Of Acceptable Tardiness (one thing i feel i must make perfectly clear before taking this yarn any further is that UNDER **NO** CIRCUMSTANCES SHOULD YOU CONFUSE THE "DAN PANIC" WHO IS IN THE RIVERDALES WITH THE "DAN PANIC" WHO WAS IN SCREECHING WEASEL. THEY'RE TWO DIFFERENT PEOPLE ENTIRELY. The "Dan Panic" who was in Screeching Weasel *was really named* "Dan Panic." The guy whose apartment i am getting about a centimeter closer to every minute is only *called* "Dan Panic" by his bandmates as a sort of a taunt regarding his complete and utter inability to contract a good case of panic disorder, try though he may. Apart from these nominal similarities, THERE IS NO CONNECTION BETWEEN THE TWO INDIVIDUALS IN ANY WAY, SHAPE, OR FORM. In point of fact, back me up on this, Internet users, THERE ARE **NO** FORMER MEMBERS OF SCREECHING WEASEL IN THE RIVERDALES **WHATSOEVER.** This whole "featuring former members of Screeching Weasel" hokum was merely a malicious fiction cooked up by Lookout, Inc. in order to sell records and promote live attendance. *Snap out of it, Beanie! They're taking your lawnmowing money and LAUGHING at you over there* [in point of fact, Lookout's arrogance in perpetuating this hoax extends to the point where the packaging of all Riverdales releases contains SECRET CLUES as to what band the Riverdales REALLY are composed of former members of! They're dangling this shit right underneath your twitching nose! Run this up the cerebral dumbwaiter, Spike: *What color is the sleeve for the "Fun Tonight" 45?* Yellow and black. *What color is the sleeve for the "Back To You" 45?* Yellow and black. *What color is the album cover? The CD cover? The mother-slappin' CASSETTE cover?* Yellow and black. Well, DUH, what other band exclusively used the yellow & black color scheme on all its records? YES, you fucking turnip-head, **STRYPER!** The Riverdales are NOT composed of former members of Screeching Weasel! THE RIVERDALES ARE COMPOSED OF FORMER MEMBERS OF **STRYPER!!!** The Yellow And Black Attack is BACK! {in point of fact, not many people know this, but the original chorus to "Fun Tonight" went *"Gonna praise God tonight! Gonna praise God tonight!"*, but the label made them change it because they thought *"Gonna have fun tonight!"* would work better in the context of the video they made ((of course, if you've ever actually *SEEN* the video — and may Blessed Mary Ever-Virgin take mercy on your soul and psyche if this indeed be the case — you'll realize that the full potential of the video footage won't be actualized until they take my advice and strike the existing audio track, replacing it with a cover of the Rezillos "Flying Saucer Attack" with the lyrics changed to "Flying Scrotum Attack." Butt i digress))}]). I am moderately stoked about going to Indianapolis, as i have never *been* to Indianapolis. Oh, i've *set out* for Indianapolis on multiple occasions; i've just never gotten there. Some unearthly Hoosier energy field thwarts each and every one of my advances upon the city, which is why, for this particular incursion, i'm stowing away in the place the Great Cosmic Hoosier Daddies would never think of looking for me: in the Riverdales van. Who'd think of looking for a cheesehead in a vehicle with Illinois plates? They'll smuggle me into Indy like i'm a Trojan full of H and they're Johnny Thunders' rectum. A Trojan hearse, as it were. The plan is foolproof! Hell, provided i can actually make it to Panic's house on time, the plan is practically Nørb-proof! I engage the transmission, and crawl four centimeters ahead. Fuckin-A, man, there's gotta be some kinda king-hell accident up there somewhere. Traffic wasn't all that bad when i got into the city, nor was it all that bad at the Loop; it only got bad when i started seeing the signs for the Lake Shore Drive exit. Or, being highway construction season and all, perhaps there's a lane that's closed off up ahead, and once ya get past that

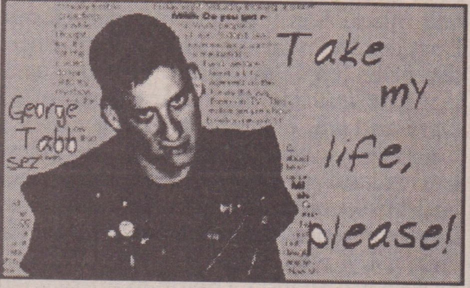
traffic starts moving again. I contemplate these possibilities as i eye the clock on my $74 tape deck, which is currently pumping out the English version of the first Generation X album (starts with "From The Heart," not "Gimme Some Truth." Most disorienting) thru my fourfold armada of fifteen-dollar Sparkomatic speakers. *It is 1:00. I am late.* I have moved about twenty feet in the last ten minutes. Traffic for Lake Shore South zooms by. Traffic for Lake Shore North sits there. *Christ with a fucking crewcut, what the fuck is happening up there???* Fifteen minutes later, i have almost reached the start of the exit ramp. Fifteen minutes after that, i need to merge to get on the exit ramp. A guy in a silver 1965 Dodge Dart lets me in ahead of him. I give him the little *"cool, bro"* hand gesture, and, my first automobile having been a '65 Dart and all, i decide that the guy's a hipster — until i check my rear-view mirror and see the unmistakable red-and-blue contamination of a Grateful Dead decal polluting a corner of his windshield. Oh well, nobody's perfect. Little else on my agenda, i begin to muse wistfully about my old Dart. It was my ex-ex-girlfriend's Great Uncle Ted's car. The late Great Uncle Ted was born on August 2nd, 1900, and i have remembered this because, as those of you scoring diligently at home can testify to, that date is sixty-five years to the day prior to my own birthday, which means **a)** i was born the day he retired; and **b)** if Uncle Ted were alive, he'd turn 95 in August; thus **c)** I'M going to be god damned THIRTY this year. Great, like i don't have *enough* problems being half an hour late and advancing towards my destination with all the fucking expediency of continental drift, *now* i can sit here and sweat my bag off and contemplate my fucking ancientness as well. I pop my head back out the window, and yell"*THANKS A LOT, FUCKBRAIN"* towards the guy in the Dart i just gave the *"cool, bro"* signal to. Fuck him anyway, silver wasn't a goddamn factory color that year! Earl Scheibin' bastard! Thanks to this jerk's insensitivity, i find myself in even a more foul humor than before, and, in a desperate attempt to convince myself i'm making efficient use of my downtime, i decide to put my tie on. It is my regulation one-and-three-eighths-inches wide black tie, and it has been curled up in my pocket like a new wave adder, waiting to strike (since the Ford Escort has those freaky automatic shoulder belts, i generally eschew wearing neckwear whilst driving, lest some chance alliance of skinny tie with automatic seatbelt lead to death by spastic asphyxiation, which would probably get logged down in the coroner's record as being some kinda zany autoerotic fatality, thusly bringing disgrace down upon the family name and jewels). For the occasion, i am decked out in a red shortsleeve button-down shirt with blue and white stripes that i got at Goodwill circa 1980; this shirt is the veteran of fifteen years of punk rock, and yields maximum Strummerosity when the collar is flipped up — which is good, because my tape deck has now reversed and is playing the English version of the first Clash LP. I put up my collar. *Whoo! I'm Joe Strummer!* I sing along with Joe to "Janie Jones," the lead-off track on the UK LP, wishing i had a mouthful of black and green JuJubes for effect. That's fun for about five minutes. Shit, when i was 14, that was fun for half an hour. *I'm old, i'm stuck in traffic, i'm pretending to be Joe Strummer, Ben Stryper is going to kill me for being late, i'm fucked.* I slowly make my way down the exit ramp, inches at a crack. ALL I SEE IS BACKED UP MOTHER FUCKING TRAFFIC. I mean, *what the fuck?* Did Wisconsin bomb the Shedd Aquarium or something? Is that the problem? Manatee carcasses in the passing lanes? There can't be a Bears game, football season's months away. I coast slowly downward. I've been behind some fucks in a pickup truck for some time now. I have decided i hate them. *Not* just in that certain special way you automatically hate the occupants of the vehicle in front of you when you're stuck in traffic; i mean, i really, really HATE them. They seem to be 20, 21, 22, and i can *tell* by looking at them that *they think they're fucking cool* because *it's summer* and *they're young* and *they're riding around in the back of a pickup truck with their shirts off.* The guy closest to me i particularly loathe. He's got the most visible "yeah, we're cool" arrogance of the bunch, he's wearing acid-washed cut-offs for piss sake, and he's already got the makings of a killer receding hairline. *Five years from now, Mr. Minoxidil-elect, you're gonna be wearing pink oxford shirts and selling cheap jewelry in a mini-mall somewhere — and i! I'll still be. stuck in traffic, listening to my Clash tape, living an honorable life! You suck, fuckhead! I hold you in general disdain!!!* The guy decides to hang his t-shirt off the back of the truck, ostensibly to air out, really just so everybody behind him has to read what it says. At first it looks like it says "PLAY HARD," like some kinda Nike slogan; after further review, it says "PLAYDEAD." *"Play Dead?" What the fuck is that, some kinda sex thing? Like, "goddammit, bitch, i'm sick of all this pelvic shimmying and back arching and moaning in the throes of ecstacy shit! Lay back and PLAY DEAD, wouldja?" Hmmph. Kids today.* I adjust my tie. This makes me feel better, probably because i can breathe again. *Fuck, i'm probably just jealous because those guys are driving up to some lake somewhere to drink beer and smoke pot and stuff and i'm too old for that shit.* It then occurs to me that the pickup truck is headed *into* the city, not *out* of it — but this thought is truncated by another, ruder Dodge Dart (this one a '70 or '71), which cuts me off. Oh, but that's not the *half* of it: *this Dodge Dart was sporting a Grateful Dead sticker TOO!!!* I mean, what the fucking FUCK is going on around here? These fucking freaks can't get parts for VWs anymore so they've switched to Mopar? This is a fucking *outrage!* Hippies do NOT drive fucking Chryslers. This is insane. As if on cue, i look over my left shoulder to begin ploddingly merging with the essentially immobile vehicles on Lake Shore Drive and *actually see* a *VW bus. JEEZUM FRICKING BALLS, this city is CRAWLING with hippies!* I mean, i *know* Chicago's got problems, but i don't recall infestation by hippies as being one of them. I know Milwaukee has been fighting a losing battle for the last couple years (you go to Milwaukee these days and they have COFFEEHOUSES and shit! What the fuck's up with that? City wouldn't give 'em a liquor license? Beat that crap back to Madison, where it can be adequately contained! Christ, you'd think a city whose primary exports are beer and Harleys would be better equipped to deal with The Patchouli Menace than that!), but *Chicago?* Da Bears, Da Bulls, Da Hippies? My faith is shaken. It is partially restored when the Dodge gets pulled over — such as it is — by Chicago's finest. As i inch by, i stick my head out the window, collar up, tie dangling, and yell *"THEY PULLED YOU OVER 'CAUSE YOU'RE **DEADHEADS!**"* at the offending vehicle, to what i assume will be a bevy of applause and thumbs-ups from the surrounding motorists. NOT ONLY do i *not* receive applause for my efforts, but i pull down some REALLY nasty looks from everyone within earshot. Fuck it. I've gone insane. I'm living in a world i never made. I'm old and apparently completely out-of-touch with reality. I've certainly missed my ride by now. I wish the *Logan's Run* guys would come and get me. I start wrapping my tie around my seatbelt, figuring i'll put on the manual lap belt to hold me in place, then open the door, causing the automatic shoulder belt to retract with the end of my tie in tow. I'm not sure how long it takes a feller to strangle himself in this fashion, but, if the fact that there's about ten million cars in front of me moving at a snail's pace is any indication, *i got time.* Besides, the truck next to me is playing the Doors, drowning out my

COLUMNS

Generation X, which the tape has now flipped back to. *I fucking HATE the Doors. JESUS, KILL ME NOW! Even when i was a little kid i hated this shit. 1969 sucks. Goodbye, cruel world. In the immortal words of the Barracudas, "i wish it could be 1965 again."* As i kick the door ajar, my final thought is that, well, if it *can't* be 1965 again, i'd settle for having been born ten years later. The seatbelt retracts, pulling my slim cravat along with it. My thoughts race. *LEFT BRAIN: if you were born ten years later, your birthdate would be August 2nd, 1975. RIGHT BRAIN: kill myself kill myself* My lap belt holds me securely in place. *LEFT BRAIN: Sweet's "Ballroom Blitz" 45 was first released domestically August 2nd, 1975 RIGHT BRAIN: kill myself kill myself* I feel the tug of the retreating seatbelt on my tie. *RIGHT BRAIN: hey, wait, did anything as cool as that happen on August 2nd, 1965? LEFT BRAIN: Oh shit, i almost forgot. Jane! Stop this crazy thing!* Luckily, my lap belt was connected to my lap. My tie was connected to my geeky neck. A Ford Escort is short and i am long. All i succeeded in doing was pulling my face about three inches closer to my steering wheel. My life is a bad Suicidal Tendencies song (imagine that, a bad Suicidal Tendencies song), but it doesn't matter, because i have REMEMBERED something. I have remembered that **1)** i belong to a small but devout coven of metaphysical zealots called "Kasemites," named after long-time *American Top 40* host (and G-Force member) Casey Kasem; **2)** orthodox Kasemite philosophy, in its entirety, states that the song which held the #1 spot on the *Billboard* charts for the week of one's birth holds complete and total influence over one's life, much like the hippies believe is the case with the positions of celestial bodies, and **3)** the coolest #1 song OF ALL TIME topped the charts the week of my birth, hence *i* am cool — much cooler than some little pukes who were born in the 70's under the sign of "You Sexy Thing" by Hot Chocolate or "Kiss You All Over" by Exile — and the cool must LIVE, that we may be able to lord our coolness over the lames AS IS OUR DIVINE RIGHT AND PRIVILEGE!!! I'm sure you've guessed the song already. If not, here's a clue: **H.** Nope, not "Heroin" by the Velvet Underground, sorry. Second clue: **E.** Nope, not "Do The Clam" by Elvis. Third, fourth, and fifth clues: **N, R, Y.** *NO, not "My War Side Two" ya blame IDJITS! "I'm Henry VIII, I Am" by HERMAN'S HERMITS!* That's right! Quake, you fuckers! Quake before my vengeful cool! I was born under the sign of *the one single non-punk song that has exerted the most influence on punk rock, EVER* (let me annotate that: this is as of 9:21 PM CDT, 8.5.95). I mean, as far as "roots of punk" go — Dolls, Stooges, Dictators, MC5, Velvets, Sonics, Wailers — that shit's real swell and all, *but how much does it actually sound like punk rock?* "I'm Henry VIII, I Am" isn't merely a "root" of punk rock, it is **THE ROOT OF PUNK ROCK.** It is the, dare i say, ***SQUARE ROOT OF PUNK ROCK.*** If "I'm Henry VIII, I Am" by Herman's Hermits never came to be, *punk rock as we know it would not exist.* Oh, sure, there would be *some* form of rock'n'roll derived from those Dolls/Stooges bands that probably woulda been called "punk," but it would all be that icky kinda Jeff Dahl stuff, stuff that appealed to grown men who still had Keith Richards posters on their walls and shit. Where did the Ramones get *"second verse, same as the first"* from? From "I'm Henry VIII, I Am!" With no *"second verse, same as the first"* there's no "Judy Is A Punk." Where did the Ramones get *"Hey! Ho! Let's Go!"* from? From the *"H! E! N, R, Y!"* chant (in point of fact, seeing Peter "Herman" Noone live is a lot like being at a Ramones show, what with people pumping their fists in unison and chanting and all — except that Pete isn't anywhere near as decrepit as Joey "Now I Wanna Sniff Some Glue Factory" Ramone). With no *"Hey! Ho! Let's Go,"* there's no "Blitzkrieg Bop." With no "Blitzkrieg Bop" and no "Judy Is A Punk," there's no first Ramones album. If there's no first Ramones album, *we're fucked* (further, Henry VIII was best known for beheading his wives, and this decapitation motif resurfaces in Ramones songs like "You Should Never Have Opened That Door"). "I'm Henry VIII, I Am" *is the single most important song for you to be familiar with if you are to understand where punk rock truly came from; therefore, it would be imprudent for me to shuffle off this mortal boil before my work in advancing my birth-song's cause is done.* So saying, i unfurled my tie. Yes, i had been stuck in traffic for almost two hours now; i had missed my ride to the big punk doings in Indy and still had no inkling what horrible disaster had taken place up Lake Shore Drive to back up traffic so. All the same, i reasoned, things could be worse. Had i (or Keith Lipinski) been born a day earlier — August 1st — i'd be sharing a birthday with Jerry Garcia. *With...JERRY...GARCIA..! Mary Mother Of God, NO!* It *couldn't* be! The truth of my plight strikes me just as the first couple dozen tie-dye vendors begin approaching my car: *for the last two hours, i have been stuck in traffic with a hundred thousand deadheads going to a Dead show at Soldier Field* (mock the Packers all you want, FIBs — at least we never let the goddamned Grateful Dead play at Lambeau Field!). This will probably seem really funny when i turn forty, especially when you think about how "Lake Shore Drive" can be abbreviated "LSD" — and maybe by the time i'm Tim's age i'll be able to laugh at the fact that i drove down Lake Shore Drive again the next day just to see how long it would take under normal conditions. Wouldn't know. The Grateful Dead played Soldier Field Sunday, too.

NOTE: This column was postmarked August 8th, 1995. As you are probably well aware, Mr. Jerry Garcia was found dead THE VERY NEXT DAY. Talk about Instant Karma!!!

P.S. He had the Antler Helmet.



So my pal Louis buckles himself in, and asks me to check all the switches and knobs and meters around the cockpit. I look around, see all these tiny lights and gadgets and tell him they look a-okay to me. He asks if we have been cleared for take off. I pick up the microphone from where it is attached to the radio unit and speak into it. "Tallahassee, this is flight 666, Anarchy Air, are we cleared for take off on runway zero zero seven?" I hear some garbled sounds come out of the radio, then a voice tells us this is emergency channel 9, and to stay off of it. I look at Louis and shrug my shoulders. He does the same. We sit quietly in the cockpit for a few seconds. Then Louis says, "What the hell Tabb, take off anyway." I start the engine and begin moving down the runway. Louis puts the Dead Boys first album, "Young, Loud, and Snotty" in the eight-track deck. The first two chords of "Sonic Reducer" ring out and Louis and I slump back in our seats prepared for lift-off. Suddenly we are airborne and all I see in front of me is bright blue and white light. I look down and see a sort of gray color. With flashing yellow lights. Everything looks so tiny from way up here, I think to myself. I then ask Louis to look down at the flashing yellow lights, and see if he can figure out what the hell they are. He looks out the navigator's window and tells me those "yellow lights" are road markers. The things that divide the road in half. I am about to ask him what the fuck he is talking about when I realize that I am not flying an airplane, but rather driving my

Datsun 510 Station Wagon with the Batman bat on the hood. And I am in the middle of the fucking street. Drunk as shit. Engaged in an act I should have been jailed for.

But I gotta back up a bit. I hated high school. It sucked, and Tallahassee, the town where I attended my last year and a half of high school sucked even more. There was nothing to do there but get fucked up. On a daily basis. Every morning. Every afternoon. Every night. I remember, that every morning, before school, I would sit in my friend Pete's shiny new black pick-up truck and do bongs hits before first period. Pete would pop a tape into his Archer tape deck and I would inhale deeply, hold in the hit, then hit my chest and exclaim "fuck yeah!". Then I'd go into class, and not know what the hell was going on. I remember my teacher, Mr. Lott, would be talking about something or other, but I'd be busy looking across the room at the two cheerleaders, one who was squad captain, and not hear a word he was saying. Sometimes I could see their underwear. It was usually white, and sort of transparent. Trisha, the captain, sometimes did not shave or wax herself, or do whatever it is women do, and I would see her pubic hair. This, of course, would give me erections so hard that if I were to walk into a wall, I would still break my nose. Anyway, my teacher, Mr. Lott, I think knew I was stoned, but said nothing. I mean, I'm sure he could smell it, and my eyes were always half shut. But I guess he didn't care. I mean, I was getting straight A's in his class and stuff. And his class sort of ruled. It was a psychology/sociology class, and all we did was talk about our true feelings. About ourselves, and others around us. And we kept journals. Mine was complete and utter porno. I'd cut out pictures of penises and vaginas, and make faces out of them. I'd smear toothpaste on naked woman, and call it jizz-art. I'd write down my most secret fantasies about Trisha and the other cheerleader, and their cute little white sneakers and white socks. And Mr. Lott kept giving me A's. He told me he liked my writing style, and the pictures were pretty swell as well. So I kinda looked forward to first period. But the rest of the school day usually sucked. Then I'd have to go to work at Publix.

For those of you who don't know, Publix is like the biggest supermarket chain in Florida. And I was graced to have the position of bag-boy. There was this picture at all the Publix stores of the founder of Publix. Some old guy with white hair, wearing a tie and short sleeved button-up shirt. Our floor manager, Henry, used to tell us that this man was his idol, and someday that he would be as important as the guy in the picture. That someday, he too would own a chain of supermarkets. That he'd have a nice house, a wife, and some children. That he wouldn't just be the boss of a bunch of high school kids. I'd smile and wish him luck, knowing god-damn well that Henry was lucky to even have the job he had. Ya see, Henry had this sort of dent in the side of his head. It was shaped like a horseshoe. Actually, it was the shape of a horseshoe. A horse had kicked him. In the head. Something about Henry working with a vet trying to take the horses temperature or something. And the horse not liking it too much. So now poor Henry had a painful reminder of that horse, and half a brain. Florida.

Bagging groceries is an art form. Don't let anyone tell ya other wise. By putting the cans and bottles at the bottom, you could build up a solid base, on which to stack light items such as bread, chips, and toilet paper. At least that is what my pal Louis used to tell me as we bagged groceries for a bunch of old ladies and rednecks everyday. I think Louis actually liked his job at Publix, or Pubics, as it came to be called. He would put lots of effort into his bagging, and tell me it was all in his wrist. That his technique was superb, and someday he would get a raise for his efforts. Maybe if he was lucky, he'd say, one day he would have Henry's job. Bossing over high school kids. I told him that shouldn't be too hard, just to go stick his hand up some horse's ass. Louis would just look at me funny.

Then there was this guy, Tommy Rice, who also worked at the supermarket. He smelled really funny, wore goofy glasses, needed to see a dentist very badly, was nineteen years old, and had just got kicked out of the military on a section eight. But despite all of this, Tommy would tell Louis and I everyday that he was God's Gift To Women. Being that we were both seventeen, and he was the only guy we knew that ever went "all the way", we took this as truth. Ya see, Tommy could describe what the inside of a woman felt like. He would tell us to put our fingers inside our mouths and touch our cheek walls. Then he'd say, "that's what it feels like inside a pussy". We'd both get real excited and say wow and stuff. I remember going home that night after Tommy had told us that, and jerking off with one hand, while putting my entire other hand in my mouth. My jaw somehow locked open, and I walked around my house for like half an hour saying "I can't cwose my moufe". I never tried that again.

Anyway, one day Tommy asked Louis and I if we wanted to get drunk after work. We told him that of course we would, but we were too young to buy booze. He told us just to be in the back parking lot after work. And we were. Tommy showed up in his dad's Chevy, and parked it next to my Datsun 510 wagon with the Batman bat on the hood. He got out of his car and showed us a bottle of "Bankers Reserve" rum. He said to us, "Gentlemen, this is a bottle of the finest rum the ABC liquor lounge has to offer. I have purchased it with my tip money from today's baggings. If you guys would learn the tricks of the trade, maybe someday you too will be able to afford this fine alcoholic beverage." "Uh-huh", we both replied. Then Tommy went on to tell us a story about a shore-leave somewhere in buttfuck Asia, or something, and how he got drunk and fucked a whore. We told him to just open the bottle. He did and we all took swigs. The stuff was shit. The worst thing I had ever tasted besides the dog shit I had got on my hands once, but didn't know about, then grabbed a fudgecicle, thought it dripped, and licked it up. This stuff was bad. So I told Louis and Tommy I'd be right back. I drove across the parking lot to the Burger King, went through the drive through, and purchased three large cokes. Then I returned to where Tommy and Louis were drinking. Tommy was already plastered, and Louis was on his way. I gave each of them and myself a large coke, and we all poured out half of the coke. Then I filled the rest of the cups with the Banker's Reserve rum. The coke started to bubble, and this funny odor went up my nose, but I thought nothing of it. We all started to drink our rum and cokes, and I started to get a good buzz going. I got about halfway through my drink when suddenly I noticed the cup was beginning to melt. Fucking melt. I took off the transparent top, and saw all the wax from inside the cup dripping into the liquid. Fuck, this shit was rank. So I drank it really fast before the cup would fall apart completely. Louis and Tommy were not as lucky, the bottom of their cups fell out, and they got lapfulls of rum and coke. Louis started screaming that his pants were going to be ruined, and his mom would kill him. We both told him to shut up. Then we passed around the bottle until it was all gone.

Okay, so it was like an hour since we started drinking, and we were all really fucked up. We had the only two cars in the entire parking lot, so we decided to have a race. Around the parking bump things. Sort of an obstacle course or something. My Datsun 510 wagon with the Batman bat on the hood was doing pretty good, but Tommy's Chevy

was doing better. But then he got caught on one of those cement bumps, and tore off his transmission. I guess we won. Tommy was kinda pissed, and his dad was more pissed when he picked Tommy up to take him home. His dad yelled at us too, and told Louis and I to go home. We thought about it. For two seconds.

The next thing I know Louis and I are driving down Tennessee Street, the main drag in Tallahassee Florida. I am fucked up out of my mind, and Louis is not much better. The Banker's Reserve rum was not sitting too well, and we weren't sure where we were going. Then I remembered that my friends Sally and Ginnie were having a party. Sally and Ginnie were cool. They were college girls. We had met them at Rocky Horror, and they had their own place. They had invited us to their party weeks ago, and I just remembered it then. Cool, I thought, maybe we'll score with some college girls. We had heard that they put out. College girls, that is. From Tommy. God's Gift To Women.

So I begin to make my way towards the party when I look in the rearview mirror and see flashing red and blue lights. Shit, the cops. Florida cops. Doh. So I pulled over, and Louis and I tried to stop laughing and act straight. I kept telling myself to act sober as the cop got out of his cruiser and approached my Datsun 510 with the Batman bat on the hood. Finally he knocked on my window and told me to roll it down. I did. I kept saying to myself in my mind, "I am sober, I am not drunk. I will act normal. I didn't just drink a bottle of rum. I am a good person. Tricha's underwear is so tight that I could see her 'split'. Tricha has nice tits as well, and sometimes I see her hard nipples through her Cheerleader sweater with the 'L' for Leon Lions on it." That did it, all the booze and blood rushed from my head to my dick, and I could think sort of clearly for a few seconds. "Excuse me sir", said the cop. "Yes officer?", I replied. "Are you aware that you have a headlight out? The front right one", the cop explained. I told him that I was not aware of it. He told me to have it fixed, and to have a good evening. Then he walked away. Louis and I looked at one another and said nothing. Then we drove on to the party.

When I arrived at the home of Sally and Ginnie, I took out my other headlight by sort of "bumping into" the back of Sally's Honda Civic with my Datsun 510 wagon with the Batman bat on the hood. I'm sure she wouldn't have minded a little dent on her rear bumper. And she probably wouldn't even notice it until she picked the bumper up from the ground.

We went into the party. There was Sally and Ginnie, and their friends Tammy, Marleen, and Sandy. They all seemed to be drunk. Sally grabbed my hand and told me she was happy we had showed up. She told us that we were the only guys, and that they were drunk and horny. Louis and I knew we had arrived.

Sally dragged me into the bathroom where I was sure she was gonna take off her clothes and molest me. This was so great, I thought to myself. I had always had a crush on Sally, ever since I saw her as "Columbia" in the floor show of the "Rocky Horror Picture Show" in Tallahassee. She was a college girl, and I am sure she knew how to fuck like crazy. This was it. I was finally gonna get laid. So when we entered the bathroom and I saw the tub filled with a red liquid, I was sure that I was actually not here in Tallahassee Florida, but in Maine somewhere at some deserted Hotel in the middle of the winter with a wife named Wendy and a little boy who used his finger to talk with. "I'm sorry Mrs. Torrence, George is not here right now." Doh. Then Sally explained to me that in the tub was Hawaiian Punch. With grain alcohol. She asked if I had ever had grain alcohol before. I told her of course I did, that I drank it all the time. That it was my drink of choice. Of course I didn't even know what the fuck it was. So Sally handed me one of those college-sized plastic beer cups with an Indian on the side of it, and told me to drink up. I scooped up a cupful of the red fluid and took a sip. It tasted just like juice. I could taste a little bit of rubbing alcohol, but really not much. At all. So I chugged down a large cup of the stuff. Then another. And another. Sally kind of laughed and told me to slow down. I told her that I was used to drinking, and could keep up with any of her college friends any day of the week. I then drank like four more cups. Wow. Did I feel good. I dragged Louis in the bathroom and he drank a cup and a half. He told me he wasn't feeling so well. I told him we were in heaven. Four drunk girls and us. We are totally gonna get laid. And maybe we could have.

The next thing I know I am on top of Sally on the couch kissing her very hard. She would kiss me back and I'd feel her tongue probe the inside of my mouth like my dentist, Dr. McCleary used to do. Only she didn't find any cavities. And she didn't have that big chest with all the toys in it that was for all the good little boys and girls. Well, actually, she did have quite a chest, and she had something more exciting than toys that I wanted. So I kept kissing her and stuff. Every once in a while I notice that the Ramones album, Road to Ruin, was playing somewhere else in the house. I'd stop making out, sit up on my knees, and scream either "twenty-twenty-twenty-four hours to go, I wanna be sedated" or "Bad bad brain". Then I'd hop back on top of Sally and start groping for her breasts or something. This was fun. I was kinda aware that Louis was sort of sleeping or passed out in some chair across the room, but I kinda ignored it. Finally I got Sally's shirt off and was kissing and rubbing her breasts. I had the feeling I was being watched by many sets of eyes, and looked up from the two mountains of flesh. I saw Marleen, Sandy, Tammy and Sally watching me. Cool, I thought. These girls are gonna watch me "do it" with Sally. Maybe they'll all join in. I said, "oh yeah, Sally baby", and started to unbutton her jeans. All the girls laughed. But I didn't care. I was gonna finally have sex, and Marleen, Sandy, Tammy and Sally were gonna watch. This was great. Sally. Sally? SALLY? What the fuck...

I looked down at the half naked girl I was fondling on the couch and it wasn't Sally. It was Ginnie. A girl who had a crush on me, but, well, whom I really didn't seem attracted to. I mean, she was nice and all, but just not my type. At all. She was like really old. Like twenty-four or something. Yuuuuch. I looked over at Sally and she was laughing. I looked at the other girls, they were laughing as well. The only people who weren't were Louis, who was passed out in a lazy-boy chair, and Ginnie, who was breathing hard, and telling me to take her, take her now. I stood up, put my finger in the air to claim that this was not funny, got a massive head rush, and woke up three hours later, on the floor. I dragged Louis out of the chair he was passed out in, and told him we had to get home. He said he didn't feel so well, but I told him we had to go home. That the plane was fueled up, and we had a schedule to keep. For some reason, in my drunken fever, I was convinced that Louis and I were pilots, and that the girls passed out all over the apartment were stewardesses Louis and I had just knocked up. And if we didn't get out of there soon, they would make us pay child support. So I dragged Louis outside.

So Louis buckles himself in, and asks me to check all the switches and knobs and meters around the cockpit. I guess he was playing along with my hallucination. Or maybe he thought we were in a plane too. I look around, see all these tiny lights and gadgets and tell him they look a-okay to me. He asks if we have been cleared for take off. I pick up the microphone from where it is attached to the radio unit and speak into it. "Tallahassee, this is flight 666, Anarchy Air, are

we cleared for take off on runway zero zero seven?" I hear some garbled sounds come out of the radio, then a voice tells us this is emergency channel 9, and to stay off of it. I look at Louis and shrug my shoulders. He does the same. We sit quietly in the cockpit for a few seconds. Then Louis says, "What the hell Tabb, take off anyway." I start the engine and begin moving down the runway. Louis puts the Dead Boys first album, "Young, Loud, and Snotty" in the eight-track deck. The first two chords of "Sonic Reducer" ring out and Louis and I slump back in our seats prepared for lift-off. Suddenly we are airborne and all I see in front of me is bright blue and white light. I look down and see a sort of gray color. With flashing yellow lights. Everything looks so tiny from way up here, I think to myself. I then ask Louis to look down at the flashing yellow lights, and see if he can figure out what the hell they are. He looks out the navigator's window and tells me those "yellow lights" are road markers. The things that divide the road in half. I am about to ask him what the fuck he is talking about when I realize that I am not flying an airplane, but rather driving my Datsun 510 Station Wagon with the Batman bat on the hood. And I am in the middle of the fucking street. Drunk as shit. On Banker's Reserve Rum and grain alcohol. And I had just made out with an old woman a few hours before. And I could still taste her old lady tongue mixed with cigarettes in my mouth. I pulled the car over and puked. On Louis. I thought he was the driver's side door.

Somehow I made it home with Louis in my car. I was lucky that I was not killed, or had killed somebody. Drunk driving is probably the stupidest thing I had ever done. Anyway, Louis smelled real bad for some reason, and I told him he should take a shower when we arrived after we got inside. As I walked in the door of my house, all my brothers and sisters were getting ready to go to school. School. Doh. Also my step-mom and Dad were awake as well. So as Louis and I walk in the door, my brothers and sisters gasp. Then start to giggle. My dad turns beat red, and drags Louis and I to my bedroom. As Louis and I are ushered down the hall, little pieces of vomit fall off Louis onto my parents newly cleaned floor. My dad is furious.

After my dad is done yelling at us, he calls Louis's parents, and makes them come pick him up. And after Louis is gone, he tells me he is gonna whup the shit outta me. I tell him to go ahead, but first I gotta puke. I run to the bathroom, and throw-up all the way there. When I finally reach the toilet, I am done. Oh well. I walk back into the my bedroom and my dad is looking at all the puke on the floor. He says, "You are gonna clean all this up, young man". I tell him okay. Then he tells me he'll beat me up later, that I am so drunk I wouldn't feel it anyway. I thank him by vomiting on his slippers. With his feet in them. He walks away, disgusted.

For the next two hours I continue to vomit all the booze and food in me. Then something weird happens. All my life I have never been religious, but suddenly I find myself talking to him. The overseer. The holy spirit. God. I keep saying, "God, make it stop. I'll never do this again. Please God. Please God, make it stop". I swear to him that I'll never drive drunk again, that I'll never drink again. Please God, please." But God was not listening. I stopped puking booze and food and started puking this clear liquid. Stomach bile. As I am retching and screaming, my brothers and sisters, who for some reason, have stayed home from school, keep poking their head in the bathroom, laughing. My dad pokes his head in as well. And he laughs too. The only one who does not laugh is Connie, my step-mother, who keeps screaming to everyone that I better clean this up.

Finally I stop puking bile. I thank God, and tell him I'll never drink again. Then I start puking blood. All this red stuff comes up, and I really feel terrible. I feel like I am in the Exorcist or something. I tell God again to make it stop, and it finally does. I thank God as I lay in a puddle of puke, bile and blood. In fact, I promise God that I'll never drink again. And I kept that promise. For a whole week.

Take my Life, Please.

Endnotes:

1. Okay, get this, there is this tv show from L.A. called "PUNK UPRISINGS" that is on this thing called Channel America. But the girl who is doing it, Susan Wills, who seems totally cool, has gone and done the total D.I.Y. thing. She has purchased time on the E! Entertainment Channel, and is showing her show starting Sept. 2. The show will be on Saturday nights at midnight west coast time, three o'clock east coast time. And guess who is doing guest segments for the show? That is right, finally you'll be able to see some Destroy Television.
2. The new issue of GREEDY BASTARD is so funny that it gave me the hic-ups.
3. The Ramones songbook as played by the NUTLEY BRASS on Vital music records is truly genius. Forget Adios Amigos, buy this.
4. If you are on the internet, and have access to IRC (Internet Relay Chat), check out a channel called "punk" by typing /join #punk. It is sort of a chat line with lots of punks expressing their ideas from all over the fucking world. Sometimes local celebs show-up, but I'm not gonna say who. Look for regulars with names like raisin, naes, skidman, keriann, grrrl, adina, and many more. It's lots of fun, if ya can access it.
5. You can still write me by e-male at tabb@pipeline.com, or by snail-male at P.O. Box 323, Village Station, New York, N.Y. 10014.

BEN WEASEL vs. THE WORLD

As a guy who's been telling you for quite some time now why major labels are bad news, I guess it's my responsibility to explain the how's and why's of the Riverdales ending up on a three month tour with Warner Bros.' Green Day. You got it, this is one of those "personal" columns, the type I hate to write almost as much as I hate to read. Still, whether people care or not, I have to get this business out in the open or I'm gonna feel all funky and moist about it.

When all of this started, it was pretty simple. Green Day's guitarist/singer, Billie Joe, called me and asked if the Riverdales wanted to open for Green Day on their monthlong U.S. tour in the fall. I told him I'd talk to the guys about it and get back to him. We talked about it amongst ourselves on and off for about a month and finally decided it would be kind of a cool experience. Hell, we'd be able to tour without having to deal with the bullshit that usually comes our way due to the fact that a lot of people in punkland just don't seem to like me too much.

Just before we left on our semi-disastrous tour with Boris The Sprinkler and the Mr. T Experience, Billie called up wanting to know if we'd like to do Europe with them as well. Again I talked to the guys about it and we all agreed it was a good opportunity that we shouldn't pass up. It should be noted that at this point, I still felt like it was basically a great idea - gliding down easy street as opposed to BEING ON THE ROAD. Yeah, we wouldn't get paid much, but we'd probably make a killing in merchandise. Plus, ever since I did my "backstage with Nirvana" piece in *Panic Button*, I've wanted to experience the day-to-day workings of a major rock tour, if

only to give me something to write about.

There were a lot of things I *didn't* think about, and right before we left on our two week tour, they started popping up. What were we going to do about transportation in Europe? What about equipment rental? How would we be able to get merchandise over there? Initially, Molly at Lookout (who has worked incredibly hard for the Riverdales on this and other projects), wanted to hook us up with some people in Holland who would get us gear, a van and a driver at a reasonable price. It took about a week for me to nix that idea, after being told by Joe King that the Queers had worked with these people and found their musical gear to be shoddy at best (he had other complaints which I don't need to go into here). What made my head REALLY spin was the assertion by one of the people at the company that there aren't hotels in Europe like there are in the U.S. They wanted us to stay at hostels or bed and breakfasts. Since I don't like sharing a bathroom with thirty other people (B&B) and since I DEFINITELY don't like sharing a ROOM with them (youth hostels - if you get a chance to see Johnny Puke's band, Cletus, on tour, ask John to do his Joe King impression: "Y'know what a youth hostel is, Johnny? It's a fuckin' DAHMITARY!"), I decided we'd have to stay at hotels. Molly indicated that the Holland people seemed to feel that in Europe, you either stay in a hostel or you pay a ton of money to stay in a swank hotel. I don't know much about Europe, but I do know bullshit when I smell it. I may be dead wrong, but I began to smell Epicenter Zone all over these people. Molly got hooked up with a guy who was recommended by Green Day's road manager and the wheels were set in motion (not surprisingly, he booked us hotel rooms at rates not much higher than we pay in the U.S.).

I'd only been on tour (that is, our east coast tour with the two bands I already mentioned) for about four days when all the reasons I'd quit Screeching Weasel came back times ten. I wasn't just not having fun (after all - it's work. You don't expect to have fun) - I was fucking miserable. Halfway through the tour, I suggested that we bail out, go home and lick our wounds. It took a long time for me to convince everyone, but they finally agreed. Then, for some reason I still can't figure out (maybe I was playing devil's advocate, I don't know...), I fucking talked everybody into FINISHING the tour.

I don't spend much time being confused. I'm almost always extremely clear headed and fully aware of what I want and what I need to do to get it. Not now. I was wacked out, baby.

I was keeping in touch with Lookout while on tour and I discovered that Europe alone was going to cost us in the neighborhood of $5,000. Now, I've been doing this for nine years and I've NEVER taken tour support before (and never been offered it either...). Now I'm supposed to take an amount equivalent to what it cost us to record the fucking entire ALBUM??? What had started out as an easy gig was starting to look like it could develop into a major headache. 'Cause as soon as I started thinking about the money (which isn't really THAT big of a deal), I started thinking about other stuff. I knew damn well that we weren't going to be back in Europe anytime soon. I also knew that since Green Day isn't as popular in Europe as they are here, there was more of a likelihood that at least some of the people who've been wanting to see us play since we were in Screeching Weasel would wanna come out to these gigs, figuring they might not get another chance to see us (an assumption that's probably correct). And these people would be paying big venue prices to see us go up and do our 21 minute set.

I don't feel like I owe much to the punks. Most of 'em HAVE money and they're perfectly willing to spend it on beer and dope so high door prices don't bug me too much. The vocal minority of the punks find fault with every goddamn thing we do anyway and I gave up trying to appease the little fuckers years ago.

Still... the MAJORITY are the decent people who have supported us for years, who have enabled us to pay the rent, who have bought our records consistently and made money for us and Lookout Records. They'd have at least some right to be pissed at the fact that the only way they can see us play is on a Green Day tour (this is obviously not applicable in North America, where we are in a better position to tour on our own).

But... halfway through the tour, I decreed that I would never again tour the punk circuit; the problems we encountered were minor compared to the simple fact that I feel absolutely no connection to the punk audiences and, in fact, sorta resent them and their "four legs good - two legs bad" mentality. Hell, we could make WAY more MONEY touring the punk circuit than we could touring with Green Day, but I was miserable and it takes a HELL of a lot of money to fix THAT - the kind of money I'll never make. But I started to think about how much better the Green Day tour would be. For one thing, we'd be alienating at least a small segment of our audience. That's probably okay, because the people who would proclaim us lame sellouts are the type of jerks that I've been TRYING to alienate since day one. But purely from a business standpoint, I started to realize that this represented a gamble, the same sort of gamble I've been warning other bands about for years. If we totally flop and lose a ton of money, and if the punk scene doesn't want anything to do with us, that's okay. I'll cry in my beer a little but it's not that big of a deal. But what if we didn't flop! What if we got... POPULAR! BLEEACHH! Did I really want to be doing interviews with Spin? Did I really want to subject myself to the inane questions posed by the hair-flipping miscreants on MTV? Did I really want to have to explain over and over to A&R reps that we LIKE Lookout Records and we're NOT leaving?

I talked to the boys about it and suggested that we bail out on Europe, and that if it fucked up the U.S. part of the tour as well, so be it. They didn't agree and the label didn't agree. My band members want a chance to get our music out everywhere. They want to sell as many records as possible. Ditto for the label. And I'm with 'em a hundred percent until it comes to the methods. It's not that I'm entirely sure it's a BAD idea, it's just that it's a gamble, and I'm not a gambling man.

I should make it clear that although I was outvoted on this, once outvoted, I got behind it. If it REALLY bothered me like hell, I would've quit. If things don't work out, I can't put the blame on the band or the label (similarly, when we take heat for not being musically correct, I can't and won't deflect the blame onto the other band members or the record label). I was in a position where, by threatening to quit, I could have gotten my way.

When I got home from tour, that $5,000 figure (remember, that's the money we were going to lose in Europe) had quintipled. Again, I panicked. I made strong suggestions that we back out. No dice. So now I'm in it and I have to make the best of it. The U.S. leg of the tour has been extended to two months. From late August to late September, we'll be in Europe. We come home for three weeks and then spend mid-October to mid-December in Canada and the U.S. I leave in nine days.

It may very well turn out to be great. As I already stated, it will certainly be EASIER than any of our other tours and I relish the thought of playing our 21 minute set for people who don't know or care who we are. The Riverdales, if I have my way, will ALWAYS be an opening band.

And on the other side, it's pretty

goddamned decent of Green Day to bring us out on tour. I'm sure that their label and (recently fired) management didn't like the idea. But we're the third Lookout band they've brought out in as many tours. Like it or not, pal, they're giving something back. Still, I hate to look a gift horse in the mouth, but I'm just not entirely sure it's something I want.

It's probably not a good idea for me to go public with this stuff. Well, I have to, to keep my sanity. I'm going to do my best to keep columns coming in while I'm on the road, columns that will update you as to what it's like to be on a big rock tour. In the meantime, this stuff (which probably sounds petty to those of you who have to really WORK for a living) has depressed me to the point where I've told all those concerned about my plans to leave the band after supporting our second album. I fucking hate playing rock and roll for a living. After this is over and long after the more reactionary of you have chased the Ben Weasel bees from your bonnets, I'll be trying to make a living doing something else. Everybody, EVERYBODY I know tells me I'm better off trying to cash in on the punk rock craze. But I remember EVERYBODY telling me I shouldn't quit school when I was fifteen and everybody telling me I should go to college and everybody (ironically enough) telling me I was a moron for playing music in my late teens and early twenties - that I ought to be "establishing credit" and "choosing a career path."

I don't do the opposite of what everyone tells me to do simply to be contrary. It's just that the people "in the know" are usually wrong. And things always work out for me.

So, I have mixed feelings about the way my "career" is now going. The same people who kept telling me to get a real job five years ago are the ones who now think I'm the bees knees 'cause they read about my band in the paper. I have to figure this one out on my own. If having mixed feelings about this tour, yet doing it anyway, seems hypocritical, think about this: because my feelings are MIXED, it would be equally hypocritical to NOT do it. (God, I hate defending myself when nobody's attacked me...) But in a situation like this, I'll usually opt for the experience. Maybe by the time I get back, I'll have decided that "musician" is a hell of a fine occupation. Or maybe everything I hate about the music business will be confirmed. Either way - I don't want to hear your illogical, irrational bullshit, but if you've got a question, I'll do my best to answer it and my business is still out in the open, and that's NOT subject to any votes. I see it as my sworn duty as your trusted MRR columnist to give you the lowdown since most of you will never experience the things I'm about to experience.

Finally, as sick and tired as I am of the punk scene, I'm still attached to it. I've practiced business in a way you're not SUPPOSED to and I've been successful at it. I've stuck to my guns, ethically and morally, and while I might have suffered initially (actually, there's no "might have" about it), in the long run I came out WAY ahead. My ideals and ethics are not subject to change; they define who I am. Punk rock is a form of music, period. But when you start talking about punk rock as an ideology or a lifestyle (which is what I've been writing about for three pages and believe me, it annoys me as much as it does you), I still, for some reason, believe that it's capable of changing people's lives for the better, of waking people up and getting them to live instead of just existing, of showing people how to have fucking FUN (I say all this despite the fact that the majority of the movers and shakers in punkland are not at all interested in having fun; the *agenda* takes precedence with most of you silly, butt-brained shlubs). I am done spilling my guts, and once again, I apologize. I don't see this column as a tool for gaining insight or discussing relevant social issues anymore. Consider this a minor pit stop. I will hereupon attempt to entertain you. If any insight or knowledge can be gained from that, so be it, but it's not my goal. I just wanted to let you, gentle reader, know why the goddamn Ramones-rip-off-retro-Riverdales are touring with those fucking corporate shills, Green Day. Stay tuned for further developments.

A FEW BY-THE-WAYS:

1. Despite the bogosity of the tour, it was both a pleasure and an honor to share the stage with Boris The Sprinkler and the Mr. T Experience. Both bands were outstanding (I can't fucking believe that the MTX isn't more popular, especially since their new lineup is their best yet. They played a bunch of new songs and this batch of tunes is gonna make for their best album in years. Trust me.) and we all got along famously. By the way, just in case you're led to believe otherwise, Rev. Norb was TOTALLY geeked about being on tour. He gave new meaning to the word tourist and in general acted like a kid in a candy store.

2. If you bought that Screeching Weasel bootleg and feel ripped off, I don't blame you. You should know better than to buy bootlegs, dummy.

3. I hope that I made it clear in my last column that I've done my share of dishonest writing. I also hope that I made it clear that I used examples of writing that I admire. With that in mind, you should go out of your way to pick up *Second Guess* and *Mutant Pop*.

4. Since I'll be gone basically until Christmas, please don't bother writing to me for a while. You won't get a reply.

5. The Riverdales, MTX and BTS had the dubious pleasure of being blown the fuck off the stage in Cleveland by the Beatnik Termites. If you think their records are good, you ain't seen nothin' yet. This is one of the best live bands I've seen in years. If you don't have fun at a Beatnik Termites show, you are surely a grinch and deserve to be forced to listen to Avail and Pansy Division records for the rest of your miserable existence.

"That Woman's Got Me Drinking"

On the local front San Jose's EYESORES present the "Liquorstore Dogs", a fucked up metal-tinged punk rock slopfest. One side is dedicated to the EYESORES and the other is called "Gestapo Pussy Ranch". This shit is really bad punk rock and has unhealthy lyrics; i.e. "Burning Nun." All the biographies refer back to unapologetic drunken behavior. This'll curdle your dairy product, bub. Recommended!

KITTY CAT SPY CLUB has a split with the TEENAGERS on Radio Trash Records from Palo Alto. The sound has all the sludge and in-fidelity you've come to love with the TRASHWOMEN. The TEENAGERS from Belmont, CA pick up where SUPERCHARGER left off. You've now become accustomed to a muddy guitar-vocal mix, and there's even more to love here. Drench yourself in this raw garage-punk crap.

Those wild and crazy QUINCY PUNX from Minneapolis, Minn were in the Bay Area recently, and MRR correspondent, Ms. Donovan, gave a glowing report of their show at Gilman St. The boys dug out that old QUINCY PUNX standard "Beer Brigade" for the occasion. The Recess Records "Get the Humans" is essential for all you knuckleheads who consume mass quantities of alcohol and like to mock those self-righteous politically correct fucks. Go find the record QUINCY PUNX (ME) and

check out the "Punker Than U": "Brand new DM Boots, mind controlled by Profane Existence, fucking Crass hole keep your distance". Look for some split singles with QUINCY PUNX in the near future and a record on guitar player, Bob's, new label.

Look around your local record store for an LP called COCKSPARRER, "Rarities and More". This is the real shit, the mother fuckin' junk. Put on "Runnin' Riot" and I defy you boot boys to remain unplussed. Tracks like "Trouble On The Terraces" and "Chip On My Shoulder" remind us of the tremendous power this band had.

Continuing with a stab from the past, let's rekindle our enthusiasm for THE OPPRESSED. Two great singles are worth searching for by this anti-fascist skinhead band. On Firm Records, the "Never Say Die" EP from 1983 kicks ever lovin' butt!! Roddy Moreno has one of the finest oi singing voices of all time. From that same year, a single on Oppressed Records has "Victims" and "Work Together" on it, both great songs. The LP on Skinhead Records, "Oppressed '81-'84, Fatal Blow" is certainly worth pursuing. The OPPRESSED have a July '94 effort out on Bronco Bullfrog records from Spain called "Anti-Fascist Oi" that might be of some interest to you.

The STITCHES came back and put on one of the best shows the Purple Onion has ever seen with good support from the LOWDOWNS and the STALLIONS (NY). Look for new vinyl from all three bands in the not so distant future. The STITCHES are embarking on a Northwestern tour, including U.S. and Canada. Be sure to catch one of the United States' best street punk bands at your first opportunity.

Lots of you SWINGIN' UTTERS fans have been calling and writing, curious about how the Northeastern U.S. SWINGIN' UTTERS tour has been going. In response we present: Jessica Thompson and Sara Ribordy's scene report from NYC/Jersey with the Swingin' Utters.....

"*August 3, 1995, Newark. New Jersey, Pipeline:* Well, the first indication of the glamorous life on the road came to us courtesy of Newark, New Jersey. In the first place, the club didn't bother to give them an address, just the name of the club, and the street. So, we took off in the van, the band (Johnny, Max, Kevin, Greg and Darius), the roadie (John Bush), the local (Ethan Minker of Psychomoto 'fame', the photographer (Jessica Louise), and the girlfriends (Jennie and Sara) and took off through the Holland tunnel for parts unknown.

Getting to Jersey was no problem and eventually we found a gas station where there were employees that had heard of the street. (No such luck at McDonald's). Anyway, the Pipeline is a pretty cool place, not at all what we were expecting. There were about five bands on the bill and we arrived just as local band The Bitters were starting. Me and Jessica ordered ginger ale and bitters at the bar and the guy next to us kept saying, "Bitters? They rule! Make sure you stay for The Bitters, they rock".

Anyway, the Bitters took the stage, played one or two songs and the power went out. Yes, the power went out. And it remained out for about forty-five minutes to an hour. Anyone that has been back east in August knows that you need air conditioning pretty much to survive. So anyway, as the complaining girlfriend that I am, all I could do was wonder how long we were going to wait in Newark, New Jersey to see if the damn power was going to come back on. Leave it to the Utters to have a freak accident cancel a show.

Anyway, the show didn't get canceled, at about midnight, (my breaking point), the power came back on. The Bitters had left (I think) by then and the local bands were deferred for the out of towners.

The Swingin' Utters did play. And as someone who has seen them more than Bruce Roehrs (it's true), the show was ripping. A month of playing practically every night can either drive you insane or make you incredibly tight. They were incredibly tight. There wasn't any half hour waits in between songs and each song was about twice the speed of what they normally play. It was great. Although Kevin said it still sounded slow to him.

What amazed me the most I think was people asking for songs. Songs that aren't even on the CD. Although "No Eager Men" was the loudest request, one of the guys from Sheer Terror, the headlining band, really wanted to hear "Smokes Like a Girl" from the "Scared" 10". They didn't play it but it was still pretty cool that he knew it. There was some dancing and some yelling, just the way it should be. Needless to say, I was impressed, and I was glad being on the road was good for something.

August 5, 1995, New York City, Coney Island High. I guess this is new happening spot in the East Village on St. Marks Place. Luckily, there was hardly any travel involved to get to the show. Except to park a van and a trailer in NYC is as horrible as you might imagine so Johnny and Kevin had to drive around for a while before the show to find somewhere to leave the van.

I have to admit I thought Coney Island High was pretty cool. Anyway, I am easy to impress. A girl we met there, Selena, told me that Madonna had been there the Friday night before. So obviously, the place is cool. If you don't like Madonna, fuck you.

Be forewarned, the club is downstairs and for all ages shows, you can't go in and out once you go inside. But if the bands are good, then who cares.

The first band was Vision, they were sort of a heavy metal band (New York hardcore? I get them mixed up) that I didn't like all that much. They were just loud.

The Utters ended up playing without Max who had completely exhausted himself trying to do everything at once. He was sick, sick, sick. So the show was off to a rocky start before they even started. But the show went off pretty good. Johnny's voice held out and there was a huge crowd and lots of friendly applause. There was even a dancing mohawked guy! Always love that. Anyway Darius and Greg said it sounded like shit on stage although it sounded okay in the audience. We heard other bands had complained about the sound on stage too.

The next bands were Killing Time and Slapshot. Kevin was especially excited to see Slapshot since he had wanted to for about ten years. I didn't see these bands because I was upstairs with Johnny waiting for Madonna, but Jessica did and she said they were awesome. So when they come to your town, check them out.

We had a great time in New York. We want to thank Ethan, Michelle, Gus, Cory, Omar, Eric for letting us park the van in Jersey City, and all the friendly sorts we met out there. New York rules.

The Utters wlll be on the second stage of the Warped Tour with L7 for the middle two weeks in August. Then they leave for Europe with Rancid on September 6, 1995, and will be back in the Bay Area on October 3.

Check them out. Buy the record. It's worth it."

I will at this point dare to overkill by addressing the (by the time you read this) old news of the passing of Jerry Garcia of the Grateful Dead (which is no doubt getting plenty of mention in other columns, but since I've already had bouts

of synchronicity with the worthy delegate from Green Bay with mentions of Gene Vincent, "retro" and Adolf Hitler, I may as well stop even trying to be an iconoclast). Furthermore, I will not stoop to the cheap, overused jokes ("Ben and Jerry's new flavor? Berry {Bury} Jerry" "Jerry's dead and I'm grateful"), although I will adapt an apocryphal tale of another overrated "musician" to the purpose ("The phone rings at Jerry Garcia's house, and the maid answers. 'Is Jerry Garcia there?' asks the caller. "No, I'm afraid Jerry Garcia died," replies the maid. "Oh, O.K." The next day, the phone rings again and the maid answers it to hear a voice similar {Perhaps the same?} to that of the day before asking, "Is Jerry Garcia there?" "No, I'm afraid Jerry Garcia is dead." "Oh. O.K. Thanks." The day following that, the maid answers the phone to hear someone {and this time, she is quite certain that it is the same voice of the first and second days' calls} ask, "Is Jerry Garcia there?" After a moment's pause, she asks "Didn't you call yesterday and ask me that?" "Yes, I did." "And didn't you call the day before that and also ask me if Jerry Garcia was here?" "Indeed I did." "Well, didn't I tell you both times that Jerry Garcia was dead?" "Yes, ma'am." "Well, why are you still calling and asking?" "Because I just love to hear you say that!").

Of course, in the face of such errant jollillity, it would be reprehensible for me to present THE REST OF THE STORY by making a Rousseau-clean breast of things by admitting that I, in fact, had not only the triple album Grateful Dead Live in Europe album but two different Grateful Dead T-Shirts ("Skull and Roses" and Mouse's "Spazz with ice cream cone") while in the sixth grade (although, in my favor, I also had Sha Na Na's "Rock 'N' Roll is Here to Stay" L.P. which at least had a demi-cool cover).

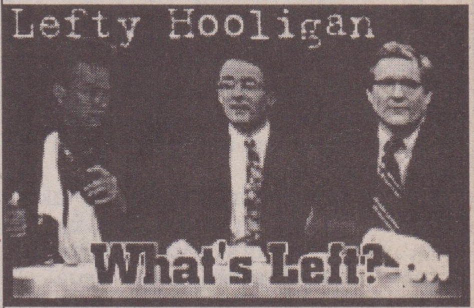
Why, oh why, you might well ask? Well, there was a time when one or more disc jockeys on local free-form radio station KSAN played the live version of "Truckin'" fairly frequently (although someone also played the Novas "The Crusher" pretty often as well, but it was unfortunately not possible to purchase a copy of that at the Banana Records at the Hillsdale Shopping Center at the time). Nothing else was happening, for crimeny's sake, so how was a kid to know any better than to try to emulate the "hipness" of the (at the time) last prominent "subculture"?

With my discovery of the likes of the Music Machine, Count Five, ? and the Mysterions in local thrift stores, however, it didn't take me long to notice a depth of feeling evoked by these completely "unhip" records that just didn't exist in the Grateful Dead's pretentious meanderings. Of course, I did not fdevelop a coherent aesthetic immediately, though I still maintain that early Black Sabbath exists higher up on the Lucas taxonomy than the likes of Emerson, Lake and Palmer (of whom I was always suspicious, regardless of what my friends grasping for intellectual respectability tried to buffalo me into believing). And with the discovery of used record stores where the likes of the Stooges, MC5, the Yardbirds and other superior purveyors of noise touted by the more clued-in outcasts of the rock crtitic establishment (tip of the hat to Metal Mike Saunders especially, even if he can't convince me that Warrant were the second coming of the Sweet) could be purchased inexpensively, the die top a lifetime of luxurious loserdom was cast.

Rather than bore you with the details of my periodic Stalin-like purges of my record collection, I'll just say that with the advent of various other symptoms of sturm and drang in the rock world ("Raw Power" and the New York Dolls especially), it actually seemed that there might be more to life than wallowing in the putrid beached corpse of failed hippiedom (of course, I can understand someone jumping on the hippie bandwagon back when it still seemed somewhat fresh, much as I can understand someone joining the National Socialist party; people just want to belong, and most people don't get sufficiently wised up by being eventually disillusioned as most aspects of the punk "scene" wound up disillusioning me, but that's a column that I already half-wrote which may or may not have been half-read).

The eventual destination of my meanderings is to hopefully illustrate a small epiphany I had when the news was filled with the wailings and weepings of young'ns upset over Mr. Garcia's system failure (the gnashing of teeth was my own, at having to hear the whining). I haven't devoted much thought to the cries of those who voice concern over the dilution of the scene by clueless MTV-watchers who have decided that this "punk rock" stuff is just what they need as a readymade rebellious identity, but remembering my own foggy grasp of things when I "identified" with what the Grateful Dead scene seemed to be brought home to me that, as my pal Mary the Swinger often says, "No one is born cool" (not that I am consider myself objectiovely cool or even care much, but I do feel that it is objectively cooler to listen to Teengenerate {and dixieland} and enjoy it with an enjoyment that passes all understanding than to hope some hippie cool would rub off on me by the fetishistic gathering of Grateful Dead momentos). All of you (as well as myself) who pass judgment are not, let's face it, not without some fucking aesthetic sin of your own, and all the post-modern irony in the world won't change that.

Secondly, it is completely insignificant what the obvious clueless rags and scribes (why dignify these near paper tigers any further by inscribing their names in my, by comparison, holy writ) have to say about "punk rock," because they'll never catch up to what's really happening. They can take this (and any other) friggin' 'zine and read it backwards, sideways up a horse's ass (or any other Cabalistic approach they wish), and they'll still be out in the fucking cold. And I'm not about to give them any clues. If you need any clues, listen to rock and roll, start a band, play faster, drop out of high school just like the Modern Lovers said. Remember, those who know, KNOW.



We confront each other across a sullen, dusty road at night.

Scores of cars face south parked on the road's north shoulder, their engines running and their headlights glaring. They've been marshaled by conservative talk show host, former Republican mayor of San Diego and convicted felon on appeal Roger Hedgecock to "Light Up The Border." He's been railing on the air against undocumented Mexican workers sneaking across the border to find jobs in the US. He calls them "illegal aliens" instead of "wetbacks" like his listeners in their cars. This almost entirely white group of "patriotic Americans" wants to symbolically "help" the border patrol detect people as they swim the turgid Tijuana River or climb through holes cut in the border's hurricane fencing by shining their car lights one night a week on the otherwise quiet region between the US and Mexico.

We're the usual assortment of lefties, maybe 150 strong, standing on the road's south shoulder with placards and banners protesting their "Light Up The Border" action. We're every color that people come in and we face into that conquered Mexican territory known as

the State of California. Our backs are to Mexico. When I look over my shoulder I notice that the car headlights have created long shadows from us and our signs that reach all the way into another country, blending in with the undivided night. Huge dark holes that an entire family of Mexicans could use to cross the border. We're singing chants and shouting slogans. A number of us have reflectors—mirrors, shiny metal, and aluminum foil wrapped over cardboard—to throw back their light.

"Spicks," they yell at us, leaning out their windows. "Fucking taco trash."

"Racist assholes," we respond. "Gringo motherfuckers."

The San Diego police run the gauntlet between us, uneasy, but determined to keep the peace. Somebody hands me a pocket mirror and I use it to shoot back a small fraction of the light from the truck directly across from me into the driver's eyes. He's wearing a cowboy hat and he mouths the word "shit" before reaching for his sunglasses on the dash. I switch the mirrored light onto his old lady seated next to him. She winces and says something to him. Reluctantly, he hands her the sunglasses, so I return the light to his face. He swears inaudibly again and shields his eyes.

"You goddamn illegals are taking our jobs, getting on welfare, having babies, doing drugs and committing crimes." They mouth all the usual clichés.

"Who's the illegal alien Pilgrim?" We taunt them back.

This is, after all, only a symbolic act for these sedate suburbanites, and it's getting past their prime time TV shows. As if on cue the cars start easing back onto the road, to the obvious relief of the cops. But once they're driving, the PD no longer has the road to keep us apart. They can't stop us from swarming around this reactionary caravan, running alongside of them, spitting on their windshields, throwing epithets at them.

"Go back to Europe," Jose and I holler our favorite Tit Wrench line at the fleeing cars.

"I was born here," declares a man who unwisely has kept his car window open.

"So was I fuckhead," Jose screams and hocks a gob of saliva through the tense night air.

The next day, White Aryan Resistance head honcho Tom Metzger announces his support for Hedgecock's "Light Up The Border." Several organizations and individuals opposed to "Light Up The Border" receive xeroxed letters from a nebulous nazi skinhead organization claiming that skins from all over the west are coming down to the border next time to kick our asses. Roger Hedgecock freaks and calls the whole thing off.

SCENARIO #1: Mexico's economy continues its slow motion collapse into the 21st century, but the PRI remains in power, becoming more corrupt and despotic to maintain control of the Mexican government. The anger and rage produced by dire poverty and human misery are kept in check by brutal police and renegade death squads. The number of Mexicans crossing the some 2,000 mile northern border explodes. Conservative backlash in the US finally brings about a concerted effort to "seal off the border" with extensive barriers and thorough militarization, and of course clandestine support for the PRI's jackboot upon the Mexican people.

On July 14, Senator D'Amato (R-NY) held hearings in Washington to publicly if ineffectually criticize the Clinton administration's policy of bailing out the Mexican economy (*New York Times* [*NYT*], 7/15/95). The latest installment of $2.5 billion was paid out on July 5. As you might've remembered, Clinton put the North American Free Trade Agreement into effect as of January 1, 1994; the same day the EZLN announced itself to the world in a series of armed anti-government occupations in Chiapas protesting against NAFTA. Mexico's takeoff into the first world, as promised by the ruling Institutional Revolutionary Party (PRI), faltered. The mad US rush to invest in Mexico did not materialize, and so by December of '94 the Mexican economy suffered a minor stroke. The Zedillo government sharply devalued the peso, the sale of US goods in Mexico plummeted, and financial panic ensued as investors scrambled to jump the sinking Mexican ship o'state.

Clinton's initial package to bail out the Mexican government as well as US investors with Congressionally voted loans actually had wide support among prominent Republicans, Dole and Gingrich most notable. Stabilizing the Mexican economy was considered paramount by cooler heads in Washington. Widespread public opposition to the plan however forced the President to appropriate the promised $20 billion in government loans from executive discretionary funding sources, matching this to $30 billion in International Monetary Fund credits. As of the first week of July, the Mexican government has received about $12.5 billion of the former and $9.8 billion of the latter. Since Congress didn't appropriate the money for the bailout, it's not likely that D'Amato or other Congressional critics of Clinton's maneuver can do much to stop it.

DePalma details the above in his article for the *New York Times* (7/16/95), going on to describe the austerity measures used by the Mexican government to bring things back in line, at the expense of the country's poor and working classes. Prices on basic items like electricity, gasoline and even tortillas were raised (48.5% for gasoline alone), so that between November '94 and June '95 the consumer price index jumped by almost 30%. Consumer loan interest rates skyrocketed to 100% and still stand at 45%. Official unemployment rose from 3.2% in December to 6.3% in April and the GDP dropped from over 4% in the last three quarters of '94 to a negative .5% in '95's first quarter. Whereas the minimum wage went up 7% and then another 12% since December, inflation has reached a compounded rate of 33% for the first six months of this year. And since the government is predicting a 5% percent contraction of the economy for the second quarter of '95, with no appreciable growth for the rest of the year, all of this is bound to get worse.

Zedillo has managed to bring about a dizzying economic about-face by economically crushing the Mexican people, ostensibly to squeeze out the $30 billion in volatile short-term foreign capital on which the government had been financing much of the country's economic expansion. The 54% decline of the peso since devaluation (7.45 pesos to the dollar) was reversed and now stands at 6 to the dollar. The Mexican stock market rebounded from a low of 1,447.52 on February 27 to 2,531.49 by July 14. The trade balance careened from a negative of some $1.70 billion in December to a positive around $.8 billion in May, amounting to $165 million for the first quarter with $1 billion placed in commercial notes. Yet another trade deficit for the US, since the Mexican people can no longer afford to purchase US goods. Cash reserves went from approximately $2 billion in January to over $14 billion in June. The PRI is trying to make the Mexican economic waters warm and inviting for capital once again by drowning poor and working Mexicans once again, in the hopes that foreign investors will want to wade in while ignoring all the corpses floating about them once again.

SCENARIO #2: The PRI splits into a minority reformist faction and an entrenched, reactionary majority. Swift, bloody political warfare—betrayals, purges, show trials, putsches, assassinations, exiles and a government in exile—ends in the inevitable conservative victory. Yet the US public genuinely and Washington officially express horror over the political violence across the border. Investments slow and tourism drops. Political and economic sanctions are imposed. NAF-

TA collapses in all but name. For a time, the triumphant PRI traditionalists become the isolated, fascist "bad boys" of north America, until the lure of selling things to Mexico once more absolves the PRI in the eyes of capital.

Consider recent impressions on the state of Mexican society from US papers, skipping over the extremely well publicized Zapatista rebellion in Chiapas.

Thirty-four people were murdered in just two weeks in the state of Guerrero, one of Mexico's poorest. (*NYT*, 7/11/95) The violence began when state police agents opened up on leftist peasants on their way to a political rally near the city of Coyuca de Benitez on June 28. On July 5, the Salgado family was attacked while coming back from a fishing trip. Eleven were killed, and the surviving member identified the state police as the killers. In response, a convoy of police traveling the back roads near the town of Cualac were ambushed by unknown assailants and five were killed. The state's long history of iron-handed political control and corruption gave rise to a mountain-based guerrilla movement in the 1960's and is currently provoking discontent and rebellion among the peasants.

"The increase in prostitution appears to be part of a broad rise in social ills as Mexicans grapple with 40% inflation, 50% interest rates on credit, and layoffs of hundreds of thousands of workers," so reports the 7/11/97 *San Francisco Chronicle* (*SFC*). One woman interviewed spent two weeks knocking on doors looking for work as a maid after her husband lost his job and left her and his four children before turning to prostitution.

That the centuries old discrimination against Mexico's native people continues is well documented by Christine MacDonald (*SFC*, 7/24/95). The six poorest Mexican states have the largest indigenous populations, and issues of native oppression figure strongly in the EZLN's revolt. But while the Zapatistas' spectacular rise to international prominence has helped to minimize government violations and brutality against them (the EZLN's most current tactic being an international poll conducted in 25 cities across the US and in 26 other countries [*SFC* 7/31/95]), other not-so-well-known Indian rights activists and organizations have suffered harassment, violence and murder at the hands of the government.

Gonzalez, a Congressional aide convicted of organizing the assassination of Congressional reformer Massieu implied on July 20 that former Mexican president Carlos Salinas de Gortari had something to do with the killing. Raul Salinas, the former president's brother, has already been jailed on charges of contracting the murder, and Carlos has conveniently gone on an extended vacation outside the country. (*NYT*, 7/21/95) The PRI-controlled government can't even maintain the momentum on its own free market reforms after decades of PRI-engineered, state controlled economics. The cancellation of plans to privatize the Cacahuamilpa caves (*SFC* 7/17/95) has thrown doubt upon the government's entire privatization effort. Excessive regulation and the refusal of the government to issue permits for larger trucks in violation of NAFTA led UPS to cancel a number of ground services in Mexico (*NYT*, 7/13/95).

This brief journalistic slice of current events from Mexico should impress all of us with the volatility of the social situation in that country. Combine this with a history of US/Mexican relations (the revolt of Texas in 1836; US conquest of the southwest in the US-Mexican War, 1846-48; US intervention in the Mexican revolution from 1910 to 1920; Mexico's mixed efforts after the second World War to steer an independent domestic and foreign policy in Latin America; the whole current effort at continental free trade and the complexity to the "illegal immigrant" issue) and we have the makings of a volatile international situation as well.

SCENARIO #3: Unlike scenario #1, the government is not able to contain the rebellion of the Mexican poor and working classes. And unlike scenario #2, the PRI is unable to quell internal political dissension. Rural revolt, urban insurrection, political disintegration, and civil war precipitate a national crisis as either the northern or the southern Mexican states, or both rebel against the central authority of Mexico City. When the center fails to hold and things fall apart, the US government sends in the Marines...

I've always been fascinated with the speculative potential in such a large, wealthy and powerful first world nation running such a long border with a smaller, poor and unstable Third World country.

In my near future book *End Time: Notes on the Apocalypse* ($8; AK Press, PO Box 40682, San Francisco, CA 94140-0682) I describe a libertarian secessionist movement in southern Mexico which I named after the Sandanistas, only basing it upon the Mexican revolutionary Emiliano Zapata. My Zapatistas liberate Mexico from Oaxaca south, and the US military is in there, full force.

Mexico figures in my second, just completed book, which is now in endless rewrite. Insurrection in Mexico's northern states spills across the border to precipitate an Aztlanese secessionist movement in the US southwest as white separatists and supremacists gather power in the Pacific northwest to establish their own Aryan stronghold. This work is set fifty years into the future.

Currently, among my many projects, I'm working on a book set almost a hundred years hence. A number of peaceful, prosperous countries occupy the territory once known as Mexico, south of a United States gone to extremes. A network of authoritarian, autarchic hive cities maintain American civilization against the violently anarchic hinterlands all about them.

Aside from providing good background for my science fiction stories, the dynamic between the US and Mexico will be central to the future of north America. I'm convinced of that. I could give you the rap about how all national borders should be torn down and all national flags burned. I could wax poetic about how you can't see any goddamn border between the US and Mexico flying above it all in a 747 jumbo jet, let alone from some orbiting space shuttle. It misses the point. The border exists, if nowhere else than in the minds of people on both sides of that imaginary line drawn in the sand. Much as I'd like it, the border isn't going to evaporate overnight. The INS isn't about to disband, and all that fencing and patrolling and arresting isn't about to end. Indeed, I'm convinced that a whole lot of misery is still to come because of that border, nonexistent as it is. Intolerable as it is, the border and its politics will be with us for a long time to come.

10 9 8 7 6 5 4 3 2 1 0 C-O-U-N-T-D-O-W-N TO THE MILLENNIUM

John J. Kohut

Signs in the sky, more missing documents, don't miss "Love Day," classroom antics, bombs that explode when you hit them [gosh!], Angel sighting, ozone hole grows, van full of gun-tottin' Chinese gorillas............where will it all end????

Word to the wise - never try to kidnap elected officials, even if you think you have a perfectly sound reason.......

Like Goober said, "SU-prize! SU-prize! Months after the release of the Air Force's own report on what crashed in Rosewell, New Mexico back in 1947 [Remember, they said it was a classified balloon.], Rep. Steven Schiff (R., N.M.) in July commented on the GAO report on the case [a probe he requested]. Schiff revealed that key military documents relating to the

crash "were destroyed. The military cannot explain who destroyed them or why."

The Missouri legislature has passed a bill to reduce state paperwork. It weighs 5 pounds and is 1,012 pages long.

STOP LOOKING AT ME!!!!!!

A Tokyo schoolteacher, unable to cope with classroom noise, slashed her wrist with a knife in front of a class of 11-year-olds. "I told them again and again but they still wouldn't calm down, so I thought I'd make them quiet by cutting [my wrist]," she said.

Bangladesh students once again battled police and examination monitors with bombs, field-hockey sticks and stones at examination centers in Dhaka in July. Their cause - a demand that they be allowed to cheat on that country's college final examinations.

In Delaware, a 22-year-old man was sentenced to five years in prison for having sex with a 14-year-old girl. He pleaded ignorance of the law and his lawyer blamed the man's family and the educational system.

PAGING JUDGE SHEMP! PAGING JUDGE SHEMP!!!

Ohio judge Albert Mestemaker sentenced a man accused of domestic violence to marry his alleged victim. "I believe the bonds of marriage might make an abuser think a little bit more before resorting to physical force," said the judge. "I believe strongly in family values."

Performing during a heat wave in West Bloomfield, Michigan, Blood, Sweat & Tears lead singer David Clayton-Thomas remarked to the crowd that it was "as hot as the last train car going to Auschwitz."

Three Colorado teens were injured when a homemade bomb exploded. "They were hitting it with a hammer to see if it would detonate and it did," said a spokesperson for the city of Boulder.

In Manhattan, a 73-year-old shooting victim used his fingers to pull a bullet from a wound in his forehead while awaiting treatment at a New York City hospital. His son arrived at the scene in time to see his father moving his fingers around in the wound and pulling the bullet out.

He lives on love street.......

A Kentucky prison inmate has succeeded in persuading the governors of six states to proclaim October 7 as "Love Day." Officials said that they were ignorant of the fact that the inmate was convicted of sexually molesting two boys.

SNIPERS! Where are you??!!

Leading modern-day war criminal Gen. Ratko Mladic, military commander of the ruthless Bosnian Serb army, dismissed charges that his so-called soldiers raped and killed civilians after the July 11 capture of Srebrenica. He said that his boys wouldn't rape Muslim peasant women because "we are too picky."

Oh well, if that's the case..............

A 43-year-old South Dakota man has been charged with threatening Governor Janklow. The accused said that he only wanted to kidnap the governor to warn him of a Black Hills cult that he says is abducting and killing children.

The parents of 5-year-old Annika Wade of Ontario, California, are trying to find the man who pulled the little girl from a burning car, saving her life. The incident occurred in Las Vegas. Officials there said that the man, known only as "Angel," disappeared after the rescue.

Life in the other superpower

• According to a report by U.S. Intelligence, 10 nuclear reactors in the former Soviet Union are at high risk for failure. "These reactors continue to experience serious incidents, raising the specter of another Chernobyl," the report said.

• Russian life expectancy is now lower than in any other developed nation. Russian men should now only expect to reach age 57. Scientists say that if the inexplicable trend continues at its present pace, almost 50 percent of today's Russian youth won't even make it to retirement age - 55 for women, 60 for men.

The depletion of the ozone level over Antarctica has worsened over the last ten years, reaching severe levels. "Basically the situation is we've not seen any slowdown at all," said meteorologist Jonathan Shanklin of the British Antarctic Survey. "If anything, there's an acceleration of the depletion."

Somebody's Neighbor

A Nebraska man, angry at his brothers for hauling his junk collection away, killed one brother and then was himself shot dead by another. According to police, the man "was kind of an avid collector of things. I don't want to say 'junk,' but he collected picture tubes and cars." The dispute started when two brothers began to haul away boxloads of appliances.

Two girls, aged 17 and 18, were charged with the murder of a 73-year-old widower in White Cloud, Michigan. According to police, the two killed the man, with whom they had been living, and then invited friends over for a party. Although some of the party guests saw the body, none reported it to the police.

A man in Lancaster, South Carolina, told police that he was kidnapped on June 30 by three men with guns wearing gorilla suits. The three jumped from a yellow car and blindfolded and abducted the victim. He reported that upon arriving at an unknown location, he was forced from the car, forced to strip and that photographs were taken of his body. He was eventually dumped from a van onto a roadside. The victim also told police that throughout the ordeal the three gorillas spoke only Chinese.

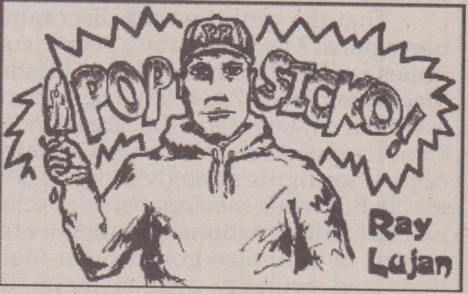
In response to a planned Ku Klux Klan visit, the county board of Walworth, Wisconsin, tried to pass a resolution opposing bigotry when someone objected to a reference to "hate groups." In a move to appease the citizen, the board passed a resolution concerning "unhappy groups."

A 60-year-old woman in Mount Shasta, California, has been charged with setting five fires along a Northern California highway. According to authorities, the woman set the blazes in an attempt to enable her son, a firefighter, to fight some fires and make some money. As a seasonal firefighter, her son receives a base pay and extra money when actually fighting fires. Officials said that he had no knowledge of his mom's actions.

Watch The Skies!!!!

A new comet will make a spectacular appearance in the northern hemisphere in January 1997. Named 1995 01 or Hale-Bopp, after its discoverers, the comet may be the biggest ever seen from Earth. It is estimated to be as much as 1,600 kilometers wide and will be the brightest object in the night sky.

Kohut's latest book is *Stupid Government Tricks*, published by Penguin USA. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: CTTM, PO Box 25682, Washington, DC 20007.



Is pop punk the new heavy metal? I mean Judas and Maiden were cool, but by the time it got to Ratt and Krokus pleeeze. I sense that mentality coming back from a lot of bands that "their time" is now. Hence, a warranted shot in the music industry. Oh ya, Warrant sucked too. Anyways, the biz is real simple. One band in each genre survives. Congrats Green Day. A fine band with no sarcasm intented. Remember all the bands that sounded like REM? Gone. Like U2? Gone. Like Nirvana? Bad example, but The Fluid and Tad aren't exactly sittng pretty to the best of my limited knowledge. I'm a pop punk kinda guy, but there is so

COLUMNS

much generic radio ready pop punk coming out these days everyone has got to be reaching the burnout point. At least the new Jawbreaker sounds more like the Psychedelic Furs than anything else. Bands have to get back to pleasing themselves, taking chances, and trying new things if they so choose. Don't quit that job at Big Guy Burger just yet and you hacks can go back to your sales job at Guitar Mar. If this biased advice is followed the pop punk community will be a better place for all of us.

First up is the BLINK "Cheshire Cat" CD on Cargo (4901-906 Morena Blvd., San Diego, CA 92117- 3432). A thrashy pop punk gem with awesome tunes about rejection, girls, bitterness, girls, crushes, girls, and confusion. You know, real world type of stuff. Musically along the ways of Propagandhi and the poppy NoFX stuff. Briskly paced with great guitar and bass parts. A great new band in this post-Green Day era of mediocre pop punk. WALKER has a new split 45 on PVP ($4 ppd, PO Box 1885, Danville, IL 61834-1885). Spunky pop punk with a cool metal riff that breaks into a equally cool ska type riff. Two Weston/ Sicko type tunes here. A band that needs to put out more records based on this and their first EP from a ways back. Speaking of bands that need to put out more records, the WESTON boys came thru town recently and rocked the pop punk community like it's never been rocked before. A close source (the band) told me they'll be touring more so don't miss'em. Amazing.

The SPANKY "Out Of It" 45 on Honey Roasted Records (111 Fourth Ave., Suite 6A, New York, NY 10003) is great retro type stuff in the NY Loose/Tilt vein. A great gal singer and two great tunes with an early Blondie charm. THE POMERANIANS "Secret Nachos" EP on Boogie Cookie Records (2953 22nd St., San Francisco, CA 94110) is cool Cub type amateur-ish punky pop stuff. Four cool tunes with sweet gal vocals over basic borderline punk backing. J CHURCH has yet another release IVY LEAGUE COLLEGE EP on Broken Rekids (PO Box 460402, San Francisco, CA 94146). These guys have more records out than Chicago (the band not the city). Although if you include Peter Cetera solo releases I think it's close. Three tunes, including a Nick Lowe cover, that are all keepers. Also on Broken Rekids is the TINA, AGE 13 "The Alcoholic Father Of My Inner Child" 10" in a 12" sleeve. No radio ready hits on this baby. More art damage yet tunefull stuff from the local boys. A cool eil Young cover too. These guys are even toeing that Sonic Youth "Evol" era line.

PLAYGROUND has a new 45 "If You Were Me" on Pop Kid Records ($3 ppd., 16 Raleigh Ln., Wayne, NJ 07470). These guys put out a great CD a few months back and this holds up just as well with their Husker Du-esque sound. Having just seen these guys live, they are definately one of Nor. Cal.'s most underrated bands. The REVERSE "Stem The Slide" 45 on Damaged Goods (PO Box 671, London, E17 6NF, England) is cool Senseless Things/China Drum type punk pop. On a label that puts out some great stuff, this new group does just fine. The MOIST "Together Forever" 45 on More Fun Records (PO Box 60263, Sacramento, CA 95860) is cool gal singin' pop punk. Kinda like early Face To Face with tiny voiced vocals which gives this a unique sound by pop punk standards.

Last up is THE CHUBBIES "I'm The King" CD on Sympathy (no address but not a tough find). This is more pop than their prior releases, but very strong none the less. Almost like a punk Divinyls because of the similar vocal stylings. Garage guitar over catchy pop songs on this very solid full length.

Anyways, that'll do it for now.

Sarah Zimmerman

The call came in around 8pm; "We're coming through San Fran, but our show got cancelled. We want to hang out... why don't you ride with us to the So. Cal shows?" I had been waiting to hear those words since I was 15 years old.. I asked if it was ok with everyone, and Ken said, "Yeah, no problem". When I asked if there was room he said, "Of course not". Hey, no bullshit here! But, I didn't want to get my hopes up too much so we made tentative plans until they actually arrived within the city limits.

DAMNATION arrived, true to their word, the very next afternoon. I was excited to see them even if I didn't end up riding down with them. Ken, and Hillel used to be in World's Collide from DC. We all ran in the same extended East coast crowd, and I was excited to hear how everyone back home was doing. I first met Mike, the singer, briefly back home, but got to know him better when he roadied for them on the WORLD'S COLLIDE/RAILHED tour a few years ago. Since I usually am to broke to travel myself, I really look forward to my friends coming through on tour as a time to catch up.

So, plans cemented, I rushed home a few hours early from work, thew the absolute bare necessities into my backpack, and met them at my roomate's work, Everlasting Tattoo. We packed up, hit Epicenter and a taqueria and head to Sacramento where they were being added to a quickly thrown together show. Ken didn't lie, the van was packed and they gave me the honor of riding shotgun while they squeezed in the backseat and loft. Conversation flowed and spirits were high as we rushed to make it to Sacto. I was really happy to see that the distance and time we'd spent on different coasts seemed to evaporate and I instantly felt as if I were back home. And it was nice to see that I was going to get along with the people who I didn't really know like Alex, Greg, Dave, and Mike's 14 year old brother, Petey. I felt an immediate rapport with Chris, who is my best friend back home's best friend. After I moved out here, Chris moved into Newark and Darren and he became close. I guess we knew so much about each other from Darren, that we almost forgot that we had never hung out before.

And I now feel closer to Ken and Hillel. Hillel had always been a mystery to me because I rarely heard him talk in all the years I've known him. I assumed that he was intensely anti-social. I was very happy to find that not to be the case. Our first bonding experience came when we were leaving SF by talking about martial arts (my roommates practice them) and the like for about an hour. From that point on, I really saw him in an entirely different light, and he kept me laughing for the duration of my stay with them.

As we approached Sacto, we realized that the directions that we were given were simply not working out for us. Once we realized that the city of Sacramento was behind us, we knew we weren't going to make it there on time. As we finally pulled within a few block of the club, someone said, "Now, what's our excuse?".

There were a few kids sitting outside the club, looking unhappy, probably due to the distinct lack of noise coming from inside. Let's just say it didn't look promising. Out we spilt only to be told that it was too late, so we opted to head down to LA earlier than planned. Word was that we'd be staying at the IGNITE house in Huntington Beach, one block from the ocean. I have been feeling really scattered and in desperate need of some quiet thinking time, so the beach

sounded perfect to me.

We finally left Sacramento around 1 am. Maybe it was the food; maybe it was the time of night; maybe it was the alignment of the stars, but everything was off that night. I stayed awake until I absolutely could not keep my lids open anymore. At one point I overheard Ken gasping about something flying in the field next to us. Alex chimed in and their nervous laughter brought me out of my nap. I looked out my window to see something flying very low to the ground with the appearance of being two dimensional. It had two lights which made it look all the more eerie. As it swooped near my side, I could see the underbelly and saw that it was a small aircraft with incredibly powerful searchlights on it. While that seemed to freak Ken and Alex, what horrified me was the thought of whatever it was that they were looking for being down near us! Ken remained unconvinced that it was a small airplane and not some unique UFO sighting. I guess every tour need some kind of supernatural occurance to write home about.

I awoke to find us in the middle of nowhere, with Ken trying to refill the gas tank with a spare can. As I dozed back off, I heard Ken say, "Hey...I think that's a slaughter house over there. Listen... you can hear the animals crying". Sure enough, I squinted my eyes open to see a factory off in the distance. His door was open and I could feel the air and hear the noises he was talking about. It was so silent save these distant, and painfully ominous cries. I lie not when I say that it was one of the worst feeling places I have ever been to in my life.

From that point on, sleep came and went. I was pretty shaken up by that last experience. And nine people in a van was starting to lose it's novel appeal to me.The next time I woke up, we were still in the middle of nowhere at a gas station. From my sleepy gaze I could see the INTEGRITY van pull up next to us. The drummer, Chubby Fresh, came up to the van, looked in and said, "What!, you brought the GIRL?!".Those of us awake in the van all shared a look, a grin and ignored him. That's when I realized that even though DAMNATION were normal people, who, in turn, treated me like a normal person; we were traveling with others who may not have the same openmindedness. It started me thinking.

There are very few times a girl will be taken on tour. 1- If she's in the band; 2- If she's the girlfriend of someone in the band; 3- If there are other girls in the band; and usually that's it. Since I was none of the above, I was really honored that they invited me in the first place. But it was obvious that people didn't see me as a friend of theirs. Some people thought I was selling T-shirts (an acceptable place for a girl), or just getting a ride to LA, but not actually staying with them for a week's worth of shows. I couldn't believe that people were still tripping on seeing a woman staying with an all-male band.

Well, we pulled into Huntington Beach just as the sun was coming up, and tried to race INTEGRITY to the IGNITE house in order to get some choice sleeping spots. Once we got up we all wanted to go record shopping, so we piled into to three cars and hit Zed's, etc. I was beginning to see a dynamic growing among some members of the other bands; they watched how DAMNATION were interacting with me, and then eased up a bit. But I was in this weird in between stage; I called it the 3rd Sex. While I was obviously a girl, they treated me like one of the guys.Some of them would make rude jokes, but I could tell that they would stop themselves from being too vulgar for my sake. I just think some of them weren't really sure what to do with me. I was a girl, but I was off limits, in a sense, and I think that some men don't know what to do around girls that don't respond to their flirtations, or who aren't necessarily tom-boys. The big shock was when I was helping load equipment on to the stage. One of my jobs in SF is working in a warehouse doing shipping and receiving, where I lift boxes and shit all day. I may look really scrawny, but I can hold my own. As I moved equipment out of the club at the end of the night, I got the strangest looks, people wouldn't move out of my way as I tried to manuveur around them, and people would try to take the stuff out of my hands, in an effort to "help". It made me feel really weird and incapable.

All in all, I had really interesting conversations with Dwid, Aaron, and Jerod of INTEGRITY one night at dinner, I got to see a lot of my OC hardcore friends when TRIGGERMAN played with DAMNATION, I witness Dan O'Mahoney sing an old NO FOR AN ANSWER song with IGNITE, I got a lot of quiet interspection time at the beach in the evenings, and I feel even closer to my old friends after this trip.

The night before I came back, I was really depressed. My fun was coming to an end, and I had a deep desire not to return. I kept imagining how fun it would have been to travel across the South, see my family in Georgia, and return to the East Coast for a short stay. I didn't want to come back and face my two unfulfilling jobs, and my disjuncted life. But I thought about my friends here and how much I would miss them, and how it's always better to leave when the spirits are high, and good memories are intact. The next day, DAMNATION took Greg and me to the airport for my return flight. Greg was moving to SF and so we booked a flight together. I expected them to dump us off by the side of the road near the terminal, but they came with us to the departing gate, and saw us off. We took lots of pictures of all of us together, one last time and then boarded the plane. It was the perfect fulfillment of my punk rock dream, and I owe it all to you guys! Thanks...

Mad Prof. Mike's Headbanger Movie Reviews

Hello, America!! This is Mad Prof. Mike with the Headbanger Movie Reviews!!

UNDER SIEGE 2: DARK TERRITORY is a cinematic mess that does not stand up to an instant of logic. It's predictable. Loaded with clichés and stereotypes. And held together with the most specious plot contrivances I've ever seen in a motion picture made by adults.

It's also **GREAT**!!!

UNDER SIEGE 2 isn't supposed to be *good*. It's an excuse for you to sit back and watch cool explosions and to watch Steven Seagal kill people real good. And by Golly, the Explosions are ultra cool, and Seagal kills people really **really** good.

The so-called "plot" concerns some bad guys, led by Eric Bogosian and Everett McGill, hijacking a train so they can in turn hijack the CIA's new seismic warfare weapon. Of course, Seagal is aboard the train, and soon there's more arterial spray flying than at amateur night at a slaughter house!

No GOOD explanation is given as to why these bad guys HAVE TO HIJACK THIS FUCKING TRAIN; how they knew they'd find **exactly** what they're after on this train; why they're inflicting **hundreds** of billions of dollars in damages in order to make a measly **ONE** billion dollars. None of that matters. These bad guys are here to get killed by Seagal, and they perform their job admirably.

A movie like this is only as good as its bad buys. Let me tell ya, Eric Bogosian is having the time of his life being evil. He looks into the camera and capers, shout-

ing: "HEY!!! LOOK AT ME! I'M ERIC BOGOSIAN PLAYING A BAD GUY!!!! COOL!" Everett McGill proves once again that he's one of the great psycho actors of our time playing an evil militia mercenary dude with a baaaaad Doc Savage haircut.

UNDER SIEGE 2 isn't as good as the first movie. A train just isn't as cool as a battleship, and how can you top bad guys Tommy Lee Jones as an aging hippy CIA operative obsessed with cartoons and Gary "NO HELMET" Busey as a lunatic XO? Or Erica Eleniak naked? Still, UNDER SIEGE 2 get three headbangs for sheer hutzpah.

* * *

I have to give WATERWORLD its due. WATERWORLD features the absolute coolest scenes of their type ever filmed. The thing is, WATERWORLD is a TYPE OF MOVIE. It's not unique. Been there, done that. I fucking saw THE ROAD WARRIOR fucking thirteen years ago. I saw fucking MAD MAX eighteen years ago. You flood the fucking Australian desert, and BANG! PRESTO! You fucking got fucking WATERWORLD. As you leave the theater, you forget the whole damn thing.

I have to say that, much as I hate Kevin Costner as an actor, and much as I'm sick of MAD MAX redux, I enjoyed the fist half of WATERWORLD, because Costner's character was such an absolute asshole of an anti-hero. He's viscous, ruthless, an all around SOB who does whatever it takes to survive. That struck as a good science fictional approach. None of this misunderstood James Dean B.S. This guy's been floating on a boat without drinkable water all his life. Of course he has an attitude problem.

Then, in an embarrassingly schmaltzy slow motion sequence that would give the director of a Pampers commercial the dry heaves, Costner teaches a sweet little girl how to swim, and his stony heart is melted, and he becomes just a ridiculously wonderful guy.

The movie's credibility dribbles away like the ice caps, and I started rooting for Dennis Hopper and his unshaven bad guys, who seemed a lot more believable than Costner and his fellow cardboard good guys.

I suppose I should mention WATERWORLD's budget of $175 million. But you've heard it all by now. I'll just say that the movie looks like a bunch of guys with no budget got really clever, and stretched one million to look like five million. Does it LOOK like there's $175 million on the screen? No fucking way. For that kind of money, I wanna see the ice caps really melted, and a real set of gills shoved down Costner's throat.

I give WATERWORLD two and a half head bangs. And that half headbang goes to Hopper and Hopper alone.

* * *

Remember when you saw THE EXORCIST? And you saw Linda Blair transformed into that hideous, leprous, head spinning demon? HAD YOU EVER SEEN ANYTHING LIKE THAT BEFORE?

Remember in THE GODFATHER? When James Caan got blown to little bloody chunks before your very eyes? HAD YOU EVER SEEN ANYTHING LIKE THAT BEFORE?

Remember LITTLE BIG MAN, when you saw Dustin Hoffmann aged to one hundred plus years old? Or in AMADEUS, when F. Murray Abraham ranted in his looney bin, looking like a shriveled apple?

HAD YOU EVER SEEN MAKE UP LIKE THAT BEFORE?

My friends... These movie miracles are but a few of the achievements of the world's greatest make up artist, DICK SMITH, who is celebrating this summer FIFTY YEARS in the business of transforming human faces. Dick Smith's work has eclipsed that of Universal's monster make up genius, Jack Pierce, and that of Lon Chaney, Sr. He taught Rick Baker and every other make up guy everything they know. Dick Smith is known for doing the impossible, inventing new latex formulas for make ups never tried before, and sharing his inventions with whoever asks for them.

Dick Smith is the guy who changed Hal Holbrook into Mark Twain. He's the guy who devolved William Hurt into an ape man in ALTERED STATES. He's the guy who created the psychic duel to the death in SCANNERS, complete with exploding eyeballs. He's the guy who created a room full of disintegrating mummies for THE HUNGER. He's the guy who blew off Christopher Walkin's head in THE DEER HUNTER.

And these are just a few of the movies he has CREDITS for. For scores of other movies, he's been an uncredited advisor. Just about every amazing piece of make up work you've ever seen can be traced, in some way, to Dick Smith's basement lab.

Dick Smith fucking rocks.

* * *

Last month, I raved about William Friedkin's brilliant CRUISING, and how it was unjustly buried under a mountain of bad press.

RAMPAGE is another great Friedkin movie that no one's seen. It was a production of the De Laurentis group, which folded while the movie was shooting. Then it sat on the shelves for four years, and was released for about two weeks in 1991.

RAMPAGE is in the same league as SILENCE OF THE LAMBS, in some respects. But unlike SILENCE OF THE LAMBS, there's no moral core. All the nice comfortable ways we decide what's good and what's evil in a movie are yanked away by Friedkin. RAMPAGE is a wall of ambiguity, and Friedkin delightedly bashes your head against it.

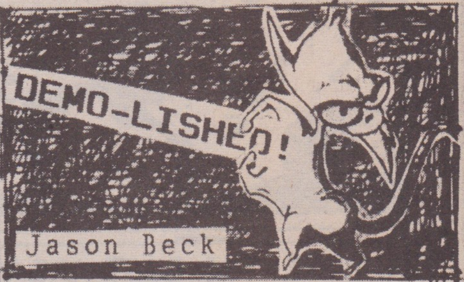
RAMPAGE is about a nice, all American boy in Stockton, California who goes off his rocker and slaughters a few families. By the way, did I mention it's based on a true story? And Friedkin, stickler for realism that he is, filmed it in Stockton. Friedkin used real priests for THE EXORCIST, real New York cops for THE FRENCH CONNECTION, real basketball players for BLUE CHIPS. I'll bet my wisdom teeth he used real Stockton flatfoots for RAMPAGE. You can just **smell the stale coffee and donuts on these guys.**

Michael Biehn plays the DA who's got to prosecute the case. The moral ambiguities I mentioned tear his life apart. He' against capital punishment, but has to pursue the death penalty. Not pretty.

RAMPAGE features some of the best exploration of a psycho killer's mind I've ever seen in a movie, and features a nasty escape by said killer years before Thomas Harris wrote about Lecter's ambulance switcheroo.

True, RAMPAGE does become less a movie than an **essay** on moral ambiguity, at times. But on the whole, it's such a creepy, <u>ugly</u> movie that I have to give it three and a half disturbing headbangs.

Later.



Here we go again, with demos galore. It seems a lot of bands have been busy over the summer because I have more demos than ever. I'm also happy to say that 2 of the bands whose demos have been reviewed in this column have put out CDs! THE PISS SHIVERS put together a great, tuneful hardcore one, and 30 FOOT FALL put out a great punk one.

Our first demo for the month comes from YOUTH IN ASIA. They play humorous ska/hardcore, and although I'm not a big ska fan, this had enough hard-

COLUMNS

core to appeal to me. 4 songs, decent (though a bit trebley) production. 748 Newport #1/ Long Beach, CA 90804. DECADENCE WITHIN/MANFAT do a benefit tape for the hunt saboteurs association. DECADENCE WITHIN play their usual brand of thrash metal, and MANFAT do a tortured AMEBIX/early NEUROSIS thing that's pretty cool. 13 songs in all, professional production. P.O. Box 152/ Burton On-Trent/ Staffs. DE14 IXX/ England. MESS play pop punk rock very close to THE RIVERDALES (or SCREECHING WEASEL with a more rock-n-roll influence). Not incredibly interesting at this period in time, but maybe if they stick with it they'll outlive all the other bands that sound like this. 6 songs, great production. 622 S. Cedar Ridge, Suite 129/ Duncanville, TX 75137. BROKEN features ex members of MALACHI KRUNCH, and sound similar, early '80s New York punk/hardcore with some melody and lots of distortion. Good stuff, in other words. 8 songs, good production. New Haven, CT 06505.

I don't know how many of you remember URBN DK, but they're back, only now they sound like a faster old SLAPSHOT. Thrash all the way, and it's really good. One of the better tapes of this month. 6 songs, good production. P.O. Box 163/ Winthrop Harbor, IL 60096. THIRSTY do a good goofy punk tape, along the lines of a cross between the MISFITS and the RAMONES. I like it- 8 songs, decent production. 40 Heather Ct./ Berkeley Hts, NJ 07922. ABSOLUTE ZERO play good, mid-paced hardcore with a lot of distortion and gravelly vocals which kicks into weird breaks every once in a while. Good stuff. 9 songs, good production. 1558 NW Harrison/ Corvallis, OR 97330. THE NARDUKES also play good hardcore with some interesting breaks and original touches. They also write horror, gory lyrics, which I like as well. It's been a good month- a lot of really good tapes to review and listen to. 14 songs, good production. 516 Highland St./ Houston, TX 77009.

JAKKPOT are another '77 revivalist band, if you like old fashioned punk, and wish for the 'good ol' days', this is for you! They play it well (though not as well as the SPENT IDOLS). 4 songs, decent production. 802 S. Broadway/ Baltimore, MD 21231. Next up is the MASTERBATION/MICKEY AND THE BIG MOUTHS split tape. The MASTERBATION side suffers from a distorted reproduction, but they're great, fast hardcore with a regular hardcore guy singing and a girl screaming her guts out. We need more bands with girls screaming their guts off. The MICKEY side is more well played drunk punk, also with a slightly distorted production. 16 songs in all. 126 Wilson/ Petaluma, CA 94952.

TWICE OVER play good old honest 4 chord hardcore- nothing more, nothing less, with a male and a female singer. Give them a little time and they'll be really good. 14 songs, okay production. 185 Blanchard St./ Thunder Bay, ON/ P7A 7J6/ Canada.

SUBINCISION play punk with singalong choruses and weird, Talking Heads-ish breaks here and there. Pretty interesting stuff, 7 songs, good production. Unfortunately, these East Bay punks didn't send an address, just a phone number. (510) 528-5047.

Well, I guess that's it for this month. Keep sending those punk/hardcore/straight- edge/crust demos in to me at: P.O. Box 2584/ Conroe, TX 77305.

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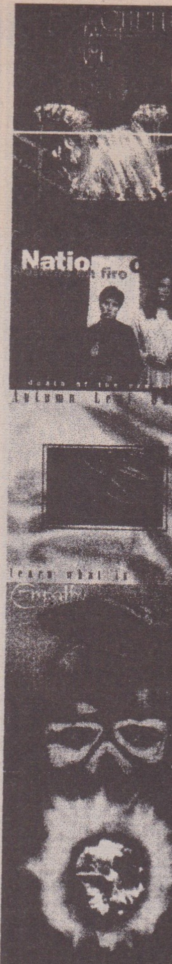

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CTW 7 - **Empathy - Under The Lost Smile - LP / CD** - It's hard to imagine Detroit hardcore without Empathy. Empathy has put CTW on a new level, not in sales, but personally. If "aggressive sensitivity" is not too much an oxymoron it fit's perfectly here. Friends of Empathy will be a long time recovering from their recent break up. Experience the intensity for yourself!

CTW 6 - **fadeaway - Self Titled - CDEP** - A posthumous release from fadeaway which showcases an unrivaled maturity. As is happening all to often, their EP reaches light in the shadow of a premature break up. fadeaway's explosive break downs and incredibly intense vocals could have lasted many more releases, but as it happens this is the last.

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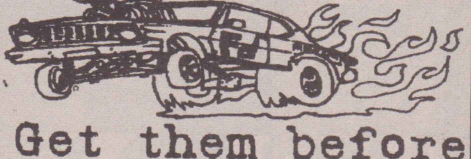

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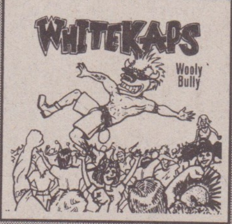

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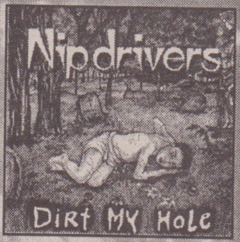

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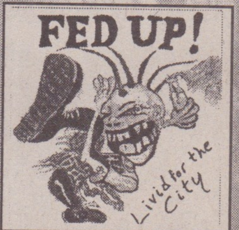

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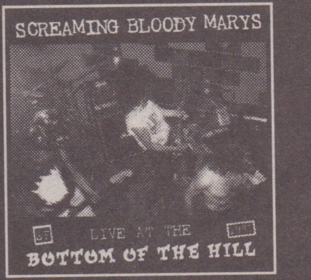

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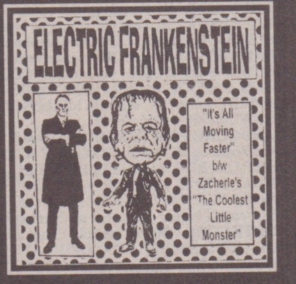

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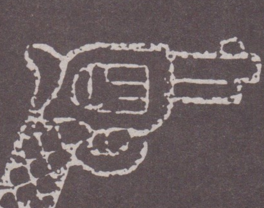

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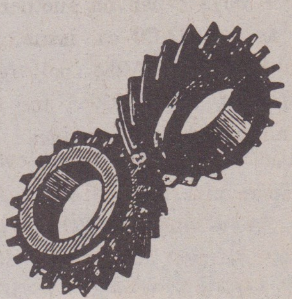

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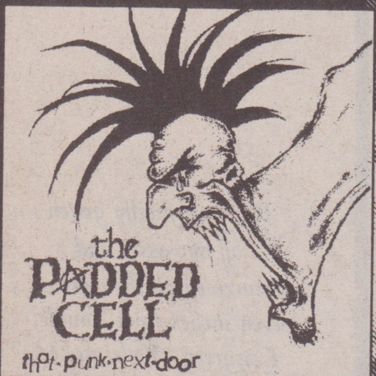

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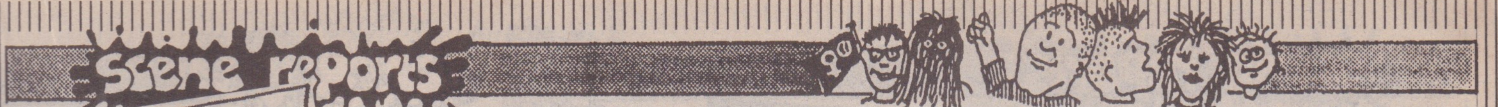
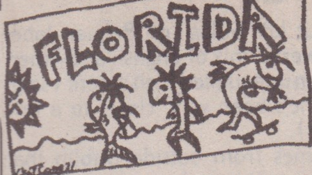


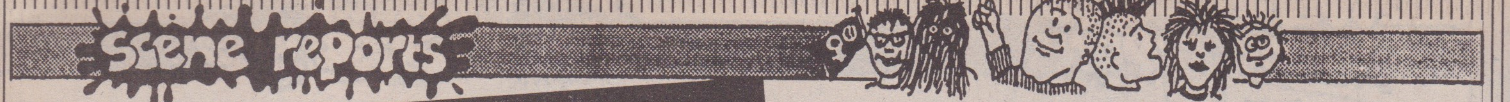


So. whatchagonna do during the hot, wet, Ft. Lauderdale summer this year? Maybe stay up all night on over-the-counter decongestants and walk around South Beach sucking down rotgut? Huh? Or maybe tool on down to Churchill's Hideaway to throw stuff at ..ta da... the **STUN GUNS**! Yeow! The **STUN GUNS** are Johnny Thunder's four illegitimate sons gone.. uh... mobster.. swillin' bathtub gin and playing sloppy punk rock a la the Replacements meet John Dillinger. Smoking! The band is a buncha crime bosses that are ex-**CHICKENHEAD**, ex-**LETHAL YELLOW**, ex-**BROKEN TALENT**, etc etc etc and speaking of ex-**BROKEN TALENT**s, rumor has it that ex-**STUN GUN** Markey Awesome departed them to be in.. ack.. annoying noise hipsters **HARRY PUSSY**, which I will cite as a move comparable only to.. ummm.. Cheetah Chrome joining Journey. Ugh! Markey wha' happened?

Onwards, this time toward Coconut Grove, and the home of **KREAMY 'LECTRIC SANTA**. The crazed Sir Robert's Eclectic Aural Circus (fuck, with this spiel I could write for a real rock mag, har dee har). The **KREAMYS** just finished touring the east coast and did a CD thing for Star Crunch Records, the label run by Mary, who works at Y&T records, and pals. Starcrunch has also done the **STUN GUNS**' "I Can't Believe It's Not Murder" 7" as well as a 7" by the loud and heavy **CAVITY**... They sound like a toothache... Also, and much to my chagrin, and the chagrin of punkers everywhere no doubt, Starcrunch did a 7" record by some souless geeks, who's "shocking" antics are an all-too-obvious ploy to capitalize on the ever-burgeoning and immensly profitable "alternative musak-scene". Sheeeesh. Oh yeah, they're called **JACK OFF JILL**. avoid! Avoid! Samonilla!

Tim Far Out, who runs Tim Far Out's record store, Fort Lauderdale's only independent punk rock store, also has a cute little record label of his own... he's got seven inchers by local "So-Cal style hardcore" joiks **HUDSON** ("So-Cal hardcore" what the fuck is that?), ska core maroons **BINGOMUT** (erk! ugh! blek!), the **ONE EYED KINGS** (who have the sheer audacity to actually cover SLF's "Silver Lining". Jesus, whatta they thinking?) and his band **AGAINST ALL AUTHORITY**. **AAA**, by the way, deserve a special note of mention for being one of the few group of individuals down here who "do it right" by not trying to "make it" by going down on local sleezoid "rock promoter" Bob "I fuck sheep" Slade to get on the monster truck rallies he deems "punk rock shows". Yes Virginia, there is a special place in hell reserved for his lot... Anyway, **AAA** play a bit of punk a bit of ska stuff fused by gallons of pure attitude. Tim and the **AAA** boys are also concentrating on opening a diy gig space down here in Lauderdale. A project similiar to "the Gilman", our own totally failed diy space Garageland, whatcha gonna do? Far Out is also gonna put out, somewhere in the nebulous future, a seven inch by my band **THE CRUMBS**. Buy it or I'll come to your house and empty out yer fridge.

Lessee... onto other things... the band formerly known as **LOS CANADIANS** are now **HEY! SCHMECKIE!** and feature Iggy Scam of *Scam Fanzine* on drums and Shlitz. The **BELTONES** also feature an ex-**LOS CANADIAN**. They play good punk rock, not bad punk rock. They like Stiff Little Fingers, but not T. Tex. **THE BASICKS** are named after the cheap cigarettes, and are sorta a **CRUMBS** offshoot. Three chords, 'nuff said. Joey's in a band called **WAS** from Miami and books punk shows at Cheers, a queer's bar in "the grove". His shows are always all ages, no more than five bucks and adults can get blitzed 'cuz they got a bar. Ugh. Getting drunk is better than not being drunk. Ya know. **SPLAT** are a band featuring Axel, a guy who was once on the Rikki Lake show and confided to this reporter that it was "very easy" to get drunk behind the scenes at the Rikki Lake show. Indeed! Some whipper snappers I've hoid about are **PRETEND MILK**, **BADCOCK**, and **THE SMOKE ASSES**, oh yeah, and **THE HAPPY ACCIDENTS**, **THE EAT**,



Miami's punk rock legends (or new wave legends if ya ask George Tabb) are, rumour has it, supposed to release a 7" of old unreleased stuff. **GUS** play wimp core. Totally. The **FEEBLES** wear straight jackets and play **HUMAN ODDITIES** songs. Hmmm. Yes, Four and a Half Records is still around, I swear. I publicly apologize if Emil has not sent you your **CHICKENHEAD** record yet. I'll spank him raw. Ciao!
Chuck Loose, Ft. Lauderdale know it all, PO Box 4453, Ft. Lauderdale, FL 33338-4453.

How's it goin' kids! Hope you're all keeping safe and well. First off, this scene report is mainly about what's going on in Dublin, but there's another 31 countries of punk rock out there, so get your shit together, write to some of the addresses mentioned further on and find out what's going on. There's no excuse not to, so get up, turn off that fucking tv and go buy some stamps!

After almost two months of almost no gigs in Dublin, we've been inundated with some amazing bands lately. From the other side of the big blue came Fugazi playing with one of the best Dublin bands of the moment, **PINCHER MARTIN**, who played a powerful set of drum machine fueled noisy pop that gave Mr. MacKaye and co. a run for their money. Completing the line-up that night were **SINCH**, a four piece hardcore band from Belfast. Then, from England came Dub War with support from what has to be the best metal/hardcore band in Ireland, **GOUT**. This three-piece are like a mutant NoMeansNo and have to be seen to believed; they've recently completed recording a new demo which has to be mixed, you can contact them c/o **Plastazine.** The Kilkenny trio also provided support to the UK's Spithead who played their ska/punk set in the Attic to a mainly appreciative audience, excepting the odd inbred idiot.

Probably the saddest gig so far this year (and I missed it) was **FEMALE HERCULES'** farewell gig (also in the Attic). The singer, Conzo, is moving to San Francisco and, if the rest of the band make it over, then try and get to hear their Stooges-like set; retro garage punk at its finest (oh yeah: best of luck Conzo). Other recent gigs of note have come from punk as fuck **STRICKNEIN DC** in their new venue the Olde Chinaman just off Georges Street, which has also seen **INDECENT, EXPOSURE, STOMACH** and the **STEAM PIG** play their '77 style punk. **STRICKNEIN** also have a single due out on English label Rugger Bugger. Best gig of the summer so far was Citizen Fish, D.I.R.T., Final Warning, and **BENDER** in Galvins in New Ross. Some of the bands that didn't make it over were The Queers and Snuff. It seems Snuff's drummer's wife is due a baby but they'll be over later this summer (fingers crossed).

It's good to see so many bands recording their shit in the tried and tested DIY fashion. One of the smaller label, **Hi-Tone**, have just put out their second 7", the first non- compilation release from the afore mentioned **PINCHER MARTIN**. (Hi-Tone PO Box 4450, Phibsboro, Dublin 7, Ireland). The people who run Hi-Tone had their own band, **JUBILLE**'s, second 7" released on Dead Elvis. A total pop opus. Another label that's going from strength to strength is **Blunt**, whose last releases were from the darlings of the local music scene, **MEXICAN PETS**, whose first mini-LP, "Nobody's Working Title", has endeared their emo style hardcore pop to the more mainstream music press, and the second of the three (I think) 7" from **FEMALE HERCULES** which fucking rocks.

(Blunt Records, PO Box 4427, Dublin 4, Ireland). Last but not least on the 7" front comes "Rejected Vol. 2.", a compilation 7" featuring **MONKHOUSE** and **WAT TYLER** which comes attached to ***Reject Zine* №4**, a zine put out by Mr. Punk, Mero. (Rejected, 9 Woodlands Ave. Dun Laoghaire, Co. Dublin). Bringing vinyl back with a bang here are New Ross, favourite sons **BRAWL** with their debut LP "Gulag" on Belgian label Genet. It's a powerful mix of English and American styles with an unequalled Irish accent (singer sounds like he's been very "close" to a few sheep in his life).

Other names from outside Dublin that have been throwing out good sounds are **VERTICAL URGE** and **GEE WILLICKERS** from Kilkenny, who have a split demo out. Send them a couple of $ for a copy (Padraic, 4 New Rd. Kilkenny, Ireland). Luckily for you, I've gone on a recent trip to Belfast and one of the things I've come across (and I was only there for a couple days), were the release of a 7" by the **GOLDEN MILE** on Frog Records. Another band from up north who have been gathering a lot of interest lately are **MONKHOUSE**, their sound begin very similar to Leatherface with a lot more energy. They feaure on the aforementioned "Rejected Vol. 2" 7".

The best thing bout Belfast for me was the glimpse of **The Warzone Centre** that I got. The centre has been around in one form or the other for years and the version that exists right now is in the plaza and has space for screen printing facilities, a venue, practice space, space for exibitions and vegan/vegetarian cafe. It was a bit of a rush but I also got to see the cafe, and had the most exquisite spice vegiburger and vegan coleslaw that I've had in ages, they have some great reading material too. Speking of reading material (ooh...smoother than beer fuelled dialoreea, what a writer) that's one thing there's been no shortage of lately. From Belfast comes the free sheet, ***Warzine*** (PO Box 148, Belfast) covering hunt sabs, demos, local news and anything else they come across, then as far as free sheets in Dublin go, we have the ***Rejected*** newsletter Punk fucking Rock. Kank, anout as witty as you can get, the editor of this one has just put out №1 of a new zine ***Industrial Weed*** which is absolutely brilliant (Liam, 3 Hillcrest Walk, Lucan Co. Dublin). Ethos (PO Box 3327, Dublin 8. Ireland), covers a more indie pop scene but is still a great read, and a monthly free sheet that I write called ***Gerhead Nation***, which covers only independent music and zines and any relevant politcal issue and news, so if your band has demos, 7", CD's or whatever or if you do a zine, send' em over for review or adverts (57 Stapolin Lawns, Baldoyle Dublin, 13).

As far as other zines go there's a whole shitload around at the minute. One of the best is ***Nosebleed*** which is up to its 12th issue and going strong, it mostly covers music although rumors has it that a filthy porn issue is on the cards. Then there's the punkier looking lot (ie cut and paste), ***Plastazine*** (2 Leo Ave, Phib-

sboro, Dublin 7), *Prototype* (79 Waterloo Rd. Dublin 4, Ireland), *We're In The Soup* (111 Corrib Rd, Terenure, Bublin 6W), *Frenzy* (4 Carriglea View, Firhouse, Dublin 24), *Defecation* (102 Arden Vale, Tullamore, Co. Offaly) and *Paranoia Critical* (29 Glendine Heights, Co. Kilkenny), as well as *Rejected* the zine. As for myslef, I co-edit a zine called *Catharsis* (it can be got from AK press UK and USA or directly from me for $3) which has a more socio-political bent to it (MRR wouldn't even review it so it's gotta be punk!) (57 Stapolin Lawns, Baldoyle, Dublin 13). Apart from all this we've got our very own pirate radio station, **Radioactive**, which has been in operation for the last three years. We operate totally independent of any broadcast commission or censorship and broadcast seven days a week, so if you want your music played on the station I do a weekly 2 hour show that plays independent punk/hardcore/noise/whatever. Send your stuff to the address for Gearhead Nation. If you want your music distributed get in tough with **Affoc** at 26 Glenaulin Rd, Palmerstown, Dublin 20, Finbar already has a pretty good list, so write and ask for one, and if you happen to be in Dublin looking for good records, drop into **Freebird Records**, (1/2 Eden Quay, Dublin) and check out their selection, they've go bucketloads of cheap second hand records and have consistently supported local fanzines and bands. Well there you have some of it, write to some people (don't forget IRC's) and find out all the shit I've left out. You hane the info, so what are you waiting for ? Stay safe, Derek.

Hello! My name is Steve and this is the first UK scene report I've sent in for MRR. This is by no means a complete UK scene report but it's all that I know is going on here right now.

Since the beginning of '95, the Hardcore Punk scene seems to have really exploded with lots of good gigs being organised, usually consisting of all-UK band line-ups (which a couple of years ago would just *not* have happened), and decent turnouts coming to see the bands play too.

All this is very encouraging and great to see, especially as UK/HC has not been at its best in the last few years, at least in my opinion anyway.

A lot of hard work has been put in by various individuals and collectives up and down the country in helping to try and make the UK scene active and fun to be involved in and now I think the benefits of all their work is starting to shine through.

As I write, I've just returned home from the 4th UK/HC festival which was once again in Bradford at the great I In12 Club. Although a few bands pulled out, there were still 12 bands to see and lots of good friends to meet and talk too.

The turnouts for these festivals have been really good and I think it's building up a general enthusiasm and interest in the DIY HC scene.

Anyway, gigs here have been happening pretty much thick and fast so I'll just list some bands that I know have been gigging a lot lately.

DOOM and the line-up they have now is probably the best they have ever been. I saw them in Liverpool and it was total power and intensity! They're planning a new LP which will be coming out on Flat Earth Records sometime soon. **DOOM** will also be playing with **EXTINCTION OF MANKIND** in July. E.O.M. will also have an LP out by the time you read this. Should be h-h-h-hot! Write to E.O.M. c/o Mass, 15 Thomas St, Stretford, Manchester, M32 0HX, UK.

BABY HARP SEAL from Leeds also have been gigging a lot this year. They recently lost guitarist Tom Chapman to love and Germany but **B.H.S.** have another guitarist to follow Tom and they've lost none of their moody, intense brand of H/C. They have a 7" on Subjugation Recs available from PO Box 191, Darlington, DL3 8YN, UK, and also a split 7" with **POLARIS** from Leeds on Kwyjibo Records, I7 Trafford St, Preston, Lancs, PRI 7YB, UK. **BABY HARP SEAL** will be recording an LP by the end of the year too. At the moment, they're on tour in Europe with the Kings Of Metal, **KITO**. **KITO** will also have a new 7" out soonon an Austrian label. I know not of a **KITO** address at present. **MANFAT** will also be touring with **KITO** and **B.H.S.** **MANFAT** will also have a split LP out in Autumn. This will be with Rupture, those Down Under punks and will be on the French Sludge label.

Back with **SUBJUGATION**, Ian and Helene have also just released the new **BOB TILTON** 7" which from what they told me, was voted NME single of the week. NME, being a National music newspaper who, along with Sounds, a now defunct similiar paper, built up and knocked down UK/HC in the late '80's. Now with HC once again beginning to grow from the seeds planted by people active in the scene, the music papers are again acting like parasites and trying to grab a slice of the action in order to sell more papers and profit from HC's actions. This time, people are more aware and defiant from the threat of such people and are refusing to have anything to do with them. That's ace in my book and the bands that have been approached should be congratulated for saying "No, we don't need mainstream media moguls trying to buy *our* scene, make their money and then do a runner." People have learned.

SUFFER are basically ex-**HEALTH HAZARD** with the exception of Mandy, the singer. **SUFFER** toured the UK and Europe with Drop Dead, those gods of R.I. power violence, in April. **SUFFER** are total brutality and have been likened to Siege!! A 7" from them is not far off either. Write to Flat Earth Recs, Bradford Music, PO BoxI69, Bradford, BD7 IYS, UK.

VOORHEES have also been busy in the first half of 1995. They've been gigging and have done a Peel Session which was broadcast on National Radio I in April. They have a split 7" out with **STALINGRAD**. It's a split label release between Thinking Smart Recs and the newly formed Caught Offside label done by Jase Kilvo. **VOORHEES**/Thinking Smart, PO Box 476, Bradford, BDI IAA, UK and Caught Offside c/o 7 Meadow View, Leeds, LS6 IJQ, UK.

STALINGRAD are seriously brutal, especially live. They too have been gigging regular this year and have also just released a third demo tape. Available from R. Claxton/ 1 In 12 Club, 21-23 Albion St, Bradford, BDI 2LY, UK.

STATE OF FILTH are a great band from Preston. With two vocalists and speed infested HC. They have a track on a upcoming comp 7" but now they have a demo available from: Kev, 32 St. Phillips Rd, Deepdale, Preston, Lancs, UK.

NECKBRACE have their debut 7" out now on German label Stormstrike. Heavy, crunchy, metallic HC in the Earth Crisis vein. They may be touring Germany this Summer. Heath, vocalist, has also just joined a new band from down south called **STAMPIN' GROUND**. They played their first gig at the recent Bradford HC fest and they are something to watch out for. NY/HC from the '80s with severe heaviness, they played with some serious energy and I hope to hear more soon. **STAMPIN' GROUND** will have 4 songs out on a 5 band comp CD on NY's Too Damn Hype label as well as a hopeful demo tape soon too. Write: Ian, c/o Eastlea, Momend Cres, Ledbury, HR8 1AQ, UK.

Another new band, this time from Liverpool, are called **UNDERCLASS**. They play in the Rorscach vein, although may be a bit heavier than those guys. No demo yet but hopefully soon. Write for info to Pete, 309A Aigburty Rd, Aigburty, Liverpool, L9 IBW, UK.

NEEDLESTICK are another new band who hail from Newcastle area. They too pray in the total brutality side of HC and have a 7" out now. They can be reached c/o Andy, 10 Normount Rd, Benwell, Newcastle Upon Tyne, NE4 8SM, UK.

REVOLT have just released a demo. They used to be called **FRED WEST**. They play in a sick, death Metally/HC vein and the demo is awesome! Contact **REVOLT** c/o Mark, I9 Cookes Wood, Broompark, County Durham, DH7 7RL.

UK.

OFFSET are also from Co. Durham and play like Minor Threat/Chain Of Strength. They too have just released a demo and are hoping to be doing a spit 7" with Madball. Contact: Matt, 6 Oswald Terr, Chilton, Ferryhill, Co Durham, DLI7 OJA, UK. **FACEDOWN** are also fairly new and sound like Fugazi/U.O.A... They have a demo called "0-60 in 7.I Seconds". Write: Christian, 21 Rowaldson Terrace, Ferryhill, Co. Durham, DLI7 8AR, UK.

TRIBUTE have reformed and are playing gigs again. They've recorded some songs for a future release on Subjugation plus they feature on a flexi being given away in the latest issue of *How We Rock* zine. **TRIBUTE** are definitely on the 'emo' side of HC and are improving all the time. Write: 27 Craemore Lane, Holbeach, Spalding, Lincs, PEI2 7HT, UK.

SCHEMA also are influenced by that **NATIVE NOD** sort of sound and when they played the recent Bradford Fest., it went down pretty well. They have a demo available and are hoping to release a 7" soon, possibly on Subjugation. Write: Davey, 26 Dalby Ave, Bushby, Leicester, LEI5 5YF, UK.

Also from Leicester are **MANRAE**. **MANRAE** formed last year from the ashes of **CROSSFIRE**. **MANRAE**'s sound is that of the Gravity/Ebullition style of things. They too have recorded but I don't know what label it'll be coming out on. Frontman Glenn also does a zine called *Strap On Jack* and his first issue, and a rather fine one at that, has just surfaced so write Glenn at 39 Laurel Rd, Blaby, Leicester, LE8 4DL, UK for info on **MANRAE** and *Strap On Jack*.

ACTIVE MINDS are back with a great new 7" called "Dis Is Getting Pathetic" which takes a healthy swipe at all the DIS-clone bands and the lack of originality. **ACTIVE MINDS** keep coming up with challenging thoughts and songs concerning HC and politics, or the sometimes lack of it coming from the UK/HC scene. Definitely a band worth hearing and supporting. Contact them at Looney Tunes, 69 Wykeham St, Scarborough, N. Yorks, YOI2 7SA, UK.

A bit more news on **VOORHEES**. They'll be recording some new tracks for a split release with Capitalist Casualties, those brutal manic Californians, and that'll be out on a new label called Dead Weight. The actual release is a collaboration between 3 labels, namely Dead Weight, Refusenik and Crust from the U.S. Pete Harris, who does Dead Weight Recs is also doing a zine too called *Oddball* so for more info write to him at 18 Norwood Tiveston, Devon, EXI6 6BD, UK.

CONFLICT have been playing the odd gig or two also, and an LP featuring their gig at The Venue in London last year has been released by Inna State Recs (c/o PO Box 11, Bristol, BBS99 IJL, UK). A guy called Martin is also trying to put on gigs in Bristol, so if you want to tour, play there write him at 127, Redland Rd, Bristol or phone 0117 9446360.

Another new band, **GRUDGE**, have released a demo. They're in the **DISCHARGE** vein but they have some good moshy bits too. They're gigging now too so write/contact them at 33 No. Bourne Rd, Jarrow, Tyne And Wear, NE32 5JS, UK.

Another new band, this one called **CRACKED COP SKULLS**, will have a 7" out on a new label done by Red Warning Distros head geezer, Brian Sayle. The label is called Days Of Fury and the C.C.S. I2 song 7" will be out by the time you read this. C.C.S. lean heavy also on the **DISCHARGE** influence and feature members from **SORE THROAT**, **NAPALM DEATH**, **RIPCORD**. I've heard the test pressing and it's top notch stuff indeed. Write: PO Box 65, Wallasey, L45 3QE, UK.

Down south, **TRAVIS CUT** play hard pop punk. A good band live too, as i witnessed in Chelmsford not so long ago. They'll have a 7" out with *Fear & Loathing* zine in the future. Write to them c/o Chris, 1 Orchard Close, Ware, Herts, SGI2 OPY, UK.

Zines: *How We Rock* has gone from being a free newsletter to a fully fledged zine. The latest issue has seen it jump to AI size and has interviews with **ABOVE ALL**, **BOB TILTON** and Flat Earth Recs plus all the news of the happenings in the UK scene. A zine to definitely support. This is a zine the UK has long needed and I hope that the effort put in by the *How We Rock* crew is supported by us all.

Simba Nº9 is also out now. Write to Viqur Martin, PO Box 2635, Brighton, BNI 8SU, UK.

There are new issues too from *Duhhh* and *Shag Stamp*. *Duhhh*'s latest issue concentrates on "The Meaning Of Life" whilst *Shag Stamp* features the "Obscenity" issue. *Duhhh* can be reached at PO Box HP 72, Leeds, LS6 IXT, UK and *Shag Stamp* at PO Box 298, Sheffield, SIO IYU, UK.

A new zine called ***Beyond Reality*** has just come out too. Features **VOORHEES** and the **SURFIN TURNIPS**. It's pretty basic but a good first effort. 50p/$1 to Graham Sleightholme, 81 Spitalfields, Yarm, Cleveland, TSI5 9HL, UK.

You're So Hideous is back with another issue. Tons of reading material and comes with a free patch.

My own zine, ***Attitude Problem***, will have a new issue out in August after a lengthy delay. Will feature Drop Dead, Masskontroll, Envy & Half Mast plus **LASH OUT** and hopefully **SUFFER** too. I'll also have plenty of columns and reviews too. For more Info write to ***Attitude Problem***/A Network Of Friends, c/o Steve Hyland, PO Box 2576, Hardcore House, Colchester, Essex, C03 4AY, UK.

OK. I hope you've found this UK scene report of some use as to the happenings here. There's still much more going on but get *How We Rock* for *all* the UK info. The UK is really heating up now with a lot of cool and committed people becoming and staying involved. In the next scene report I do, I'll try and comment more on the political side of things as well as the music but for now, thanx for your time. In friendship— Steve A.N.O.F.

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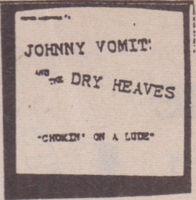

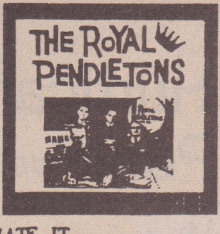

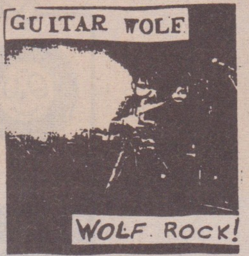

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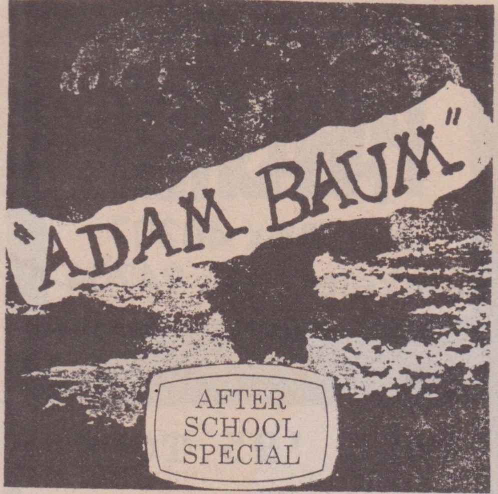

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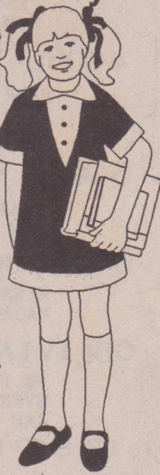

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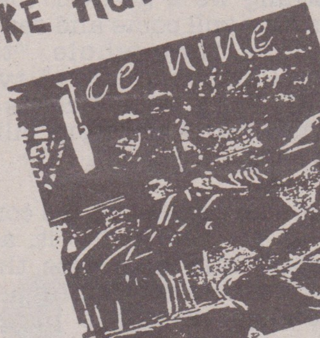

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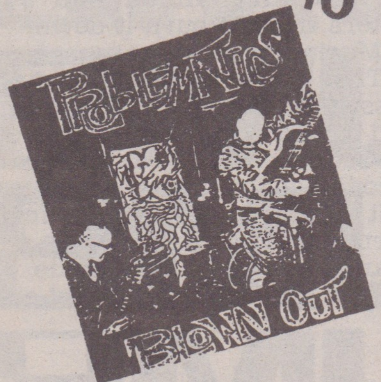

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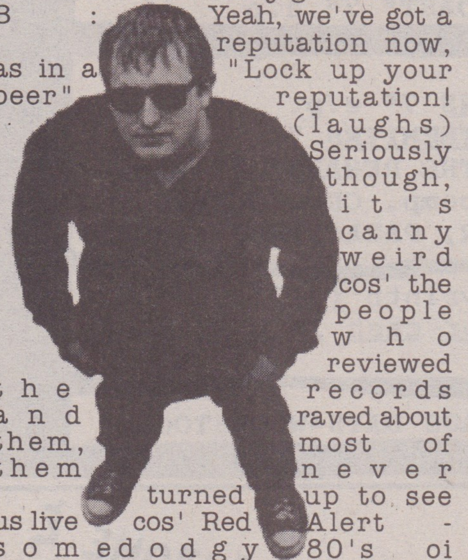
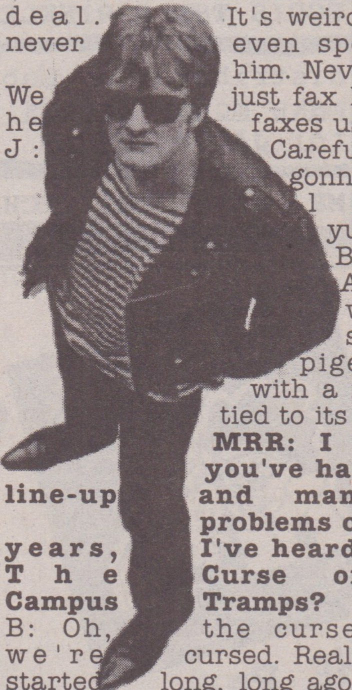
With the demise of the North East of Englands' coal and shipbuilding Industries, there's no jobs, no money and no fun! What else is there to do but get real, real gone playing all-out, non-stop, action-packed punk rock'n'roll! Current kings of the block are Newcastles' Campus Tramps who have overcome insurmountable problems to release a string of mighty rockin' 7"s and a damn fine album/CD. Tab Hunter went boozin' with Flyin' Brian Funicello (guitar/vocals) and `Big' Johnny F (bass/vocals) upon their return from Europe after touring with Australias' thug-rock kings the Cosmic Psychos, and the Jon Spencer Blues Explosion. `Dumpster' Dave Shedola (drums) was in hospital.





MRR: So how did the Psychos tour support come about?

Brian: We'd known the Psychos for a few years and played with them in London and Newcastle. Our manager, Colonel Savage Henry, is an old friend of theirs and when they asked him to book some UK shows for them he asked if we could get any of the support slots, and they said "Yeah, sure!". The European tour was a bit hit and miss tho', as we weren't the support for all their shows, so we did some on our own, and a couple supporting The Jon Spencer Blues Explosion and Bored! The whole thing was really excellent, Europe was just such fuckin' good fun, loadsa free beer, loadsa people at the shows, meeting dead cool people, and generally getting real fucked up! We had a cool time, the Psychos really took us under their wing, even when we had a day off we'd travel to see them play, and they'd make sure we got free beer.

Johnny: Yeah, we played to people who really appreciated what we did, not like the UK where people stand around bitching at the bar.

MRR: So did you have much of a reputation in Europe prior to the tour?

J: We've certainly got one now!

B: Yeah, we've got a reputation now, as in a "Lock up your beer" reputation! (laughs) Seriously though, it's canny weird cos' the people who reviewed the records and raved about them, most of them never turned up to see us live cos' Red Alert - somedodgy 80's oi band - were touring at exactly the same time, and they were all off to see them. I suppose, like in 2002 or something we'll go over there and everyone will come and see us and it'll be that whole "the legendary Campus Tramps" type thing. "UK Punk Rock legends" - that's what Red Alert were billed as, it's really...

J: Sad!

B: ...yeah. The people who did come and see us got really into it, and an excellent mix of people they were too. Rockers with quiffs next to mohawked `77 style punks, everything and everyone - just mad people everywhere. Dusseldorf was the best, absolutely wild, the kids couln't get enough, we ended up having to play two sets, one with our "Secret Weapon" Dick The Bruiser.

MRR: How come it took four overseas releases before someone in your own country offered to put out one of your records?

B: We knew we'd be wasting our time in England unless we were all 29 year old skinny white boy art students pretending to be 19.

J: Oh yeah?

B: Yeah! Anyway we'd rather deal with people who really understand rock`n'roll, people who haven't got their heads stuck up the arse of the music business! People like Kunio at 1+2 who wrote straight back to us after our first demo. He actually offered us money, obviously we were very interested! (laughs) He's genuinely into champion punk rock, and puts loadsa good stuff out, he offered us a single deal, and cos' that sold out he offered us an album deal. It's weird, we've never even spoken to him. Never, ever. We just fax him and he faxes us back.

J: Careful, we're gonna sound like yuppies!

B: Sorry. Actually we really send a pigeon off with a message tied to its' leg!

MRR: I believe you've had a few line-up and managerial problems over the years, I've heard tell of The Curse of The Campus Tramps?

B: Oh, the curse, yeah we're cursed. Really! It all started long, long ago... when we were recording our demo, and rioting erupted all over the Tyneside area. The studio we were in was surrounded and some rioters tried to burn it down.

J: Music lovers!

B: Then at our first London gig our bassist got thrown out of the venue and barred - before we'd even done the soundcheck. The day before our second London gig our old guitarist quit the band to undergo female hormone treatment prior to a sex change operation. Then the only copy of the DAT for the first single

STAY DUMB

got lost in the post en route to Germany (in fact that single ended up being mastered from a cassette copy of the 1/4" tape, which was taped over a Manic Street Preachers cassette-single that we bought for 50p). The second single took a year to come out cos' the guy who was pressing its' dad died. The CD took a year to come out, you know just everything goes wrong. When we got back after our European tour, our new guitarist decided to emigrate to Australia, and our drummer broke his ankle in a bizarre wrestling accident. Our manager severed the tendons in his right hand during a fight over money owed to the band, and then had a nervous breakdown! We're cursed but...

J: We're indestructable.

MRR: So are you gonna get another guitarist?

B: Nah, we'll carry on as a three-piece, no-one we know is man enough to fill Swoonaris' wrestling costume.

MRR: And future plans, releases?

B: We've a track on a Damaged Goods compilation out any day now, and another single on Demolition Derby with Kris "Chuckles" Vereth, we've just recorded an album for Long Gone John at Sympathy, and there'll be another album/CD for Kunio, and a split 7" for him with the Phantom Rats - a Japanese Devil Dogs style punk band that are fuckin' massive!

MRR: It seems there's a Tokyo/Newcastle mutual appreciation thing going on here, isn't Kunio gonna put out a 16 Forever (an excellent, late 80's Newcastle-based brat-punk pop band) CD?

B: Yeah, he's got good taste. It's wacky y'know, we sit here in Newcastle and it's never been cool to come from Newcastle, probably never will be, but miles and miles away there'll be someone playing a 16 Forever record and going "Waaaaaaaaah!!" and then playing a Campus Tramps record and going "Waaaaaaaaaaaaah!!" thinking Newcastle must be really rockin'. I tell ya, it's a small world!

Send beer, snow-globes, wresting masks and 3 Stooges memorabilia to The Campus Tramps (enclosing SAE/2xIRC's) c/o 15 Glenthorn Road, Jesmond, Newcastle Upon Tyne, NE2 3HL, England.

Discography:

Jacqueline - 4 song 7" - Knock Out Records, Germany, 1992

Va-Va-Voom - 4 song 7" - 1+2 Records, Japan, 1993

Curves Ahead - 16 song CD - 1+2 Records, Japan, 1994

Knocked Out Cold - 4 song 7" - Demolition Derby, Belgium, 1994

Power Pop Pauline - 2 song 7" - Potential Ashtray, England, 1995

Coming Soon:

Stay Dumb! - 15 song CD - Sympathy For The Record Industry, USA

Curves Ahead - 12 song LP - 1+2 Records, Japan

Rock O'Clock - 3 song 7" - Wallabies Records, Japan

Out Of This World - 2 song 7" - Demolition Derby, Belgium

"Gotta Know My Mind" on Hodge Podge & Barrage Vol 3 compilation CD, 1+2 Records, Japan

"Knocked Out Cold" on UK Garage compilation LP, Damaged Goods, England

STAY DUMB

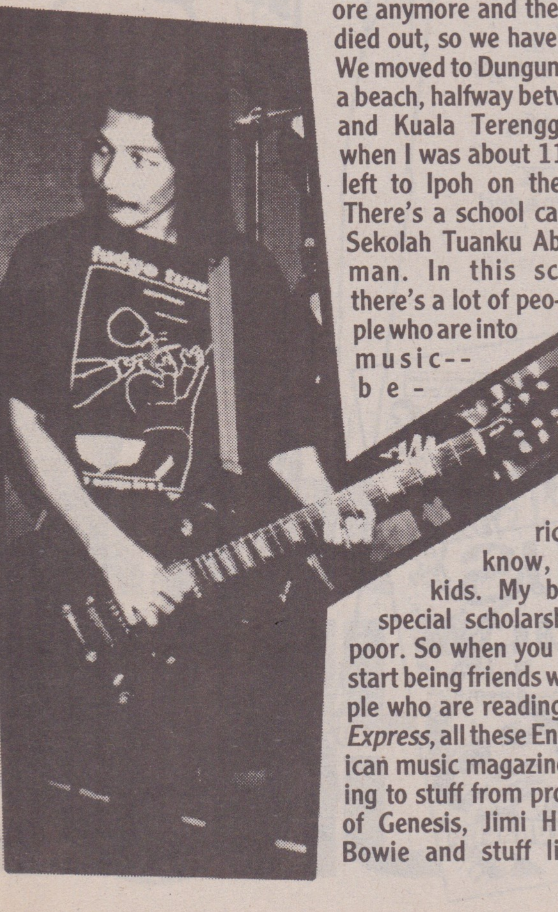
PUNK CHILDHOOD ON THE MALAYSIAN EAST COAST BEACHES AND DEALING WITH THE CORRUPT MUSIC BUSINESS IN KUALA LUMPUR... HOW THE LOCAL PUNK SCENE STARTED AND GREW UP TO BECOME THE BIGGEST IN SOUTH EAST ASIA

Joe Kidd was interviewed in his Kuala Lumpur home on the 22nd of February 1995. Joe is currently working as a music correspondent for the national daily newspaper The Sun, but is also running Alternative Garage Entertainment, a gig organization and record label, is playing guitar for Carburetor Dung, The Shitworkers and a more informal band back in his homestate of Terengganu, and is the editor of the longest-running and biggest Malaysian zine, Aedes. Joe is also trying somehow to get access to a radio show of his own in the future, to settle his own national tape distribution network and license foreign punk releases. He has been networking the local scene for the past 7 years. Joe loves nasi ayam (chicken rice) and nasi kari bilis (fish curry rice), loves interacting with his Mac computer throughout the night and sleep until early afternoon. If you come to Malaysia don't forget to pay him a visit, this small smiling skinny fellow with sparkling eyes loves making new friends! If you contact him, expect a certain delay to get a reply as he's probably busy with another new project and keeping all the rest together. Interview by Lük Haas.

JOE KIDD: THE GODFATHER OF MALAYSIAN PUNK

MRR: You started being into punk in this small kampung (village) in Terengganu...

Joe: Well, first my brother got into it. I mean the youth in Dungun, which is a very small town, just one stretch of a road, were always into it cuz a lot of British people used to stay there. At that time there was a mining town, 20 miles into the jungle, called Bukit Besi, which means "Iron Hill". When I was born, I start living there already, that was in 1964... around 1969 or so it's very huge. So around '73 my parents moved to Dungun, because at that time there's no more iron ore anymore and the mining town died out, so we have to move out. We moved to Dungun which is near a beach, halfway between Kuantan and Kuala Terengganu. I think when I was about 11, my brother left to Ipoh on the west coast. There's a school called S.T.A.R., Sekolah Tuanku Abdul Rahman. In this school there's a lot of people who are into music--because they are rich people, you know, upper class kids. My brother got a special scholarship. We were poor. So when you got there you start being friends with these people who are reading *New Musical Express*, all these English or American music magazines, and listening to stuff from progressive rock of Genesis, Jimi Hendrix, David Bowie and stuff like that, you know. By1976 and 1977, punk started to happen, they read it in NME, and before they knew Ramones already, so my brother got into that really heavily. He and his friends. There's even one friend of his who went to London coz he's so rich, he went to London to buy Sex Pistols' "Never Mind The Bollocks" a week after its release! And came back to Ipoh and called up my brother at school and said "Hey man, listen to this!", and he played it on the stereo, and my brother and his friends took turns listening to it! So they got into it really heavily. And my brother always came home, every holiday, and would bring all these pictures. And I remember, in 1977 or 1978, at that time I was only in school in Kuala Terengganu, in the school which is nowadays called Sekolah Sultan Mahmood, there is one picture of Johnny Rotten, small color picture, orange hair, yellow kind of teeth, and he had lots of safety pins and there's a writing that says "God Save The Queen" on his jacket, and I was like, "What is this?!" you know, and my brother said "That's punk, man", and he showed me other pictures of this French band called Stinky Toys, I still got the picture... "this is Stinky Toys" he said, and the Stranglers, and a lot of other bands, and especially I can remember one great picture of Billy Idol, when he was in Generation X. When he left, going back to his school, I was alone, so he started to send me stuff. Sometimes he would send me tapes, but not that much. So I was alone, and I was at that school. I would listen to it sometimes, but it's not really that heavy yet, you know. By late '78, I wanted to have friends, coz I was alone, doing my own badges and buttons, like take any buttons of political parties or whatever, and put a picture on that, and put cell-tape on it and I would wear it, and safety pins and having my own T-shirts with written band names on it, and stuff like that. So a couple of friends at my kampung got into it too. They would be in my room and listen to all these things, you know. Among



the first thing I got was the Ramones and Stranglers and stuff like that. In '79 there was this magazine here called *FanFair*, and there's a girl writer, who wrote from England about punk, punk bands, the ska movement, the Specials, new wave and stuff like that, and I would start buying it. And you could girl magazines, for 14 year old girls, one called *Jackie*, which had like posters of punk bands like The Clash... (laughter) So I would always buy *Jackie*, another one called I think *Look In*, for kids, so that's the thing that we'd buy, you know. And I wrote a letter to *FanFair*, a Singapore magazine, saying that I wanted a penpal who is interested into punk. So I got about 5 people writing to me. From Penang, from Kuala Lumpur, and from Ipoh. But I wrote to this guy in KL, I wrote to all of them but some stopped. But I kept in touch with this Chinese guy in KL, uh, in Petaling Jaya actually, and this guy Azizi in Perak, who now plays in Karat. This Chinese guy, Chua Chaik Ling, sent me tapes, coz he got lot of records from Victoria (record shop in KL) at that time. Even my brother was getting punk stuff from there too. I was at school, right, in every dormitory, they have a half-wall separating double-beds, and I was on this side of the double beds, and there's a guy on the other side. We can't really see each other unless we go over it, you know. One day I was listening to the Stranglers or the Clash, I can't remember, and he just put his head, "Hey Joe, what are you listening to?" He was into Deep Purple, Black Sabbath, coz his brother was into that. I said "It's the Clash!", he said "Can I listen to it?", I said "Yeah" and gave him the tape. And next week he just threw away all Deep Purple, all everything and just started to copy this thing. That's the first guy who got into it. His name was Madi Mohammad. In1982 he went to Australia to study, and he's back here now but he's not into it anymore. From Australia he sent me a lot of tapes, radio shows and stuff. That's it. It just spread from there. At first it started in my school, and several people in Dungun my hometown. In Dungun, because of the English people who lived there before, when I was about 11 they were gone already, but the town is a little bit more open in a way. And there are tape and record shops there who sell a lot of strange records for the English people there. The kids would just listen to it, too. You just imagine, back in 1979, I went there and I found Iggy's "Raw Power". Which is woaaaw, but I didn't have the money to buy it so I taped it. So in my school it started, me, my friends, at first there were like 5 of us. In the dormitory, Madi, me, Alias who we called Alias "Bulat" which means "round", coz he was a bit bobbly you know, and there's Baba, Baba Zin, and that guy called Mak "Buaya" which means Mak "Alligator". Madi was actually the best student in the school. We're all very close to Madi. But Madi was isolated from us by the teachers. The teachers didn't want us to hang around with him. He was taken away from us and put in the special prefect's room to stay there. But we would still hang out and go smoking with him too. With Alias, Baba Zin and Mak, we started making our own badges and write band names on our T-shirts. At one time I put "Gang of Four" on my T-shirt. And we were always all four together. So in 1979 the teachers start telling the kids who were younger than us, "Hey you guys, you know what the bad image for our school is? Those Gang of Four!". We were going around doing all these things, so we were the rebels. Everytime there were things that happened they would always say we are the ones who did it. And they called us "The Gang of Four". My school was a special school where all underprivileged people who are smart in school were given special scholarships. You didn't have to pay to stay there and stuff like that. The kids were sent from all over the state of Terengganu, even some of them from Kelantan which is another state. And from the south, Kemaman, and everywhere. By the time we were in form 3 or form 4, we were 15 or 16, I can say that about 30 of us were into punk. At holidays they would go home and tell their other friends. So we had punks in Kemaman, we had punks in Besut, everywhere. After a while, by 1980, all the schools had punks. And we would hang out in town every weekend. Most of our cassettes were from kids who went down to KL and dubbed them at Victoria. There were the place where you get all these records. But we don't have record players and we don't have money. So we just give them like 12 bucks (1 US$ = 2.5 Malaysian Ringgit) for them to record one C-90 tape and we just chose any record. So that's the main way we got all those strange records. The first few Ramones, Television, Sex Pistols, Chelsea, the Damned, Sham 69 and everything. How the system went in my school: there are five levels in the secondary school. You start out when you are 13 years old in form one, and you leave school when you are 18, form five. So the kids in form 3 are usually friendly with the kids in form 1. They are not friendly with the kids in form 2. Form 2 people are only friendly with people in form 4. I don't know why, but it's always like that. Maybe because the age difference is too close or what. So when I was in form 3 and form 4, I start telling all these kids about punk. Like when I was in form 3, I was telling the kids in form 1. And when I was in form 4, those kids are already in form 2, so I kept telling them. Then when they were in form 3, they told the kids in form 1. So it just went on like that. We traded tapes and everything. I remember when I was in form 3, I took Mohammad Hitam, Mohammad Saleh, who actually wrote to a lot of people in 1985 and he was actually the one who did the first fanzine called *Huru-Hara*, which was in Terengganu language, so I was in form 3 and he was in form 1. So the second generation is him, and right after when he was in form 3 he started telling the kids in form 1. I think at that time that was Zuhairi. Zuhairi is the one who turned The Pilgrims into a punk band. And Zuhairi is connected to Shahlan coz Shahlan went to this school too. Shahlan is nowadays the vocalist of Carburetor Dung and guitarist for Unnormal Human Genetic. When I left the school, Shahlan entered it. But in '85 he came to my house with his friends, saying like "Joe, we know about you and everything, we need all this information", so I gave them all the stuff.

MRR: It seems like at that time, so many people, much younger already knew about you, like Nazri (nowadays the editor of *Heartcore* zine, ex-Revolusi), even though they weren't in the same school as you...

J: Nazri was actually in the same school too. But he's much younger. He was the 3rd or the 4th generation, I can't remember. Whenever they would know about punk, straight away they would know about me. It's like a legendary kind of thing, I think. It's about me and my friends, the "Gang of Four", we sprayed the school walls and stuff like that...

MRR: With what kind of stuff?

J: Band names, anarchy symbols, and stuff...

MRR: Big drawings of dicks with the teacher's name over...

J: No, no we were nice guys.

MRR: They do this in Brunei! (laughter)

J: These guys in Brunei don't sound like nice guys! Anyway, it just goes on. And when I went to study at Politeknik in Kuantan, I started it there too. People called me Zul "Punk" there. There was one guy from Tamerluk who turned people into punk there, a couple of guys from Kuantan, too. About 5 people were into punk when I was in Politeknik. At that time, thrash started to happen too, so we listened to thrash also. At that time thrash was really good too. I thought, when people listen to thrash, they'll start discovering the roots of thrash and that means punk. So hopefully they'll go into punk. That was what I thought. I was a little bit naive at that stage, but no, people just kept on being metalheads, which is stupid.

MRR: After Kuantan, you went back to Dungun?

J: Actually after school, after '81, the whole of '82 I just stayed at home. I told my mum, I don't want to go anywhere, I don't want to further my studies, I just want to have one whole year doing nothing. My mum said "Yeah, OK". So I just did nothing for one whole year. (laughter) After that, in 1983, she said "You have to go somewhere to study". She asked me to go to Kuantan, coz at that time there was a boom in the economy, so in engineering you can get a lot of jobs.

And Politeknik is a sort of engineering school. She wanted me to go through that.
MRR: Which year did you go to Kuantan?
J: 1983.
MRR: Until?
J: 1986.
MRR: Then went back to Dungun again?
J: Went back to Dungun for one whole year, and in '88 I came here (Kuala Lumpur).
MRR: So in '87 you were in Dungun, doing nothing?
J: No, actually I was not in Dungun anymore, I was in Pasir Puteh.
MRR: What were you doing at that time?
J: I was helping my mum. And just starting to do my fanzine. I came to KL around December '88.
MRR: What did you do when you came to KL?
J: Actually, my girlfriend at that time was studying in KL, well actually in Shah Alam, nearby, and I feel like I had to go with her, I had to be close to her. Anyway, there was nothing for me in Terengganu. Even now, there's nothing there. You can't see what you're gonna do with your life--unless you become a fisherman, a farmer or just doing shitty things. So I just thought about leaving.
MRR: So you started looking for a job in KL?
J: No, I wrote from there. I wrote to *The Star*. Me and my brother we would always read *The Star* coz it's the best paper around, even now. At one time they had this advertisement saying "Are you bored? Adventurous? Are you hard-working?", I wasn't hard-working, "We want trainee journalists", I thought yeah, it would be great, so I just sent my letter, and they wrote back saying that I have this interview with them. So I came down to KL. During the interview, I brought my fanzine. I gave it to them to look at, and they were like impressed with it. They said to come next day and start working. So I started working.
MRR: So what kind of work did you do for them?
J: I was a trainee reporter, that means that I had to do a lot of things. Sometimes crime stories, sometimes to do hot news, sometimes entertainment stories. That is how in '88 I wrote that article "Thrashing It Out On The Rock Scene", which is the first article on the underground scene. And actually before that I knew bands in KL through Shahlan. Shahlan came down in I think '87. He came down for a while and met those people who were into Metallica, Anthrax and the stuff. He informed me about this through his letters. So I interviewed Punisher for I think my first issue of *Aedes*. When I came down here they were the first people I got to know. I started hanging out with them. I was lucky in a way because I didn't really know how to find them. The first person who I was close with was Bulent, who is now the producer of The Pilgrims and a lot of underground bands nowadays. We actually had this thing in '89, we were sitting together in my room, we were broke, I was working with *The Star*, which wasn't much, and he was not doing anything. He ran away from the university to do music. He didn't want to study, so he said "Joe, I want to have this studio of mine" and I said, "I want to have my own record company" (laughter). That was in '89. And actually when we recorded The Pilgrims at his studio last year, for my own company, we sat down and talked "You remember that?" (laughter).

JOE KIDD: THE GODFATHER OF MALAYSIAN PUNK

MRR: How long did you work for *The Star*?
J: Only six months. There was a guy who said there's this publisher who wants to start a new paper, which I could be the editor for entertainment. I said "Wow" and just went straight to them. We did a mock copy and everything, we sent it to the Ministry for permit, we couldn't get the permit. But the idea that we had was taken by *The New Straight Times*, you know, the pull-out section. Before that there was no pull-out. So they took our idea from the Ministry. So I was broke, and the company was broke, they didn't give me pay and everything. But at that time I started to organize gigs already. In '89 I did my first concert with Picagari at an open-air fun fair, and 600 people came. It was great. From then on I just started doing shows.
MRR: Only shows?
J: Only shows and freelance writing.
MRR: For?
J: Magazines, but not about music, I would do translations on badminton or whatever, they would give me 100 bucks for an article. There was one time I worked just selling vegetables. I sold vegetables in Subang Jaya. Just for weekends only. They paid me 30 to 40 Ringgit per day. But that was just like a half day's work: I'd wake up at around 5am, take the first bus, go to the market there, meet with my friends there, take all the vegetables onto this lorry and brought them to a wet market in Subang Jaya where we needed to cut all these vegetables and pack it until 7am, wait until people came, and at about noon we left. We were paid depending on the sale.
MRR: And when did you start working for *The Sun*?
J: Last year.
MRR: How did you get this job?
J: I was recording The Pilgrims' second album. In June 1992 I went to meet these people at FGM Records and start Sonic Asylum Records, so it went on for one year. After that I couldn't handle it anymore coz they didn't give money to the bands, and they were trying with me even. Even my compilation "Circle Of Friends", they released it but it was supposed to be under Alternative Garage Entertainment. They released it without telling me and didn't pay the bands. So I left in June 1993. *The Sun* heard about my activities in the music scene and offered me the regular column.
MRR: Tell me more about the early KL scene...
J: Around 1988 one of my friends heavily into Ramones, came down here to study, they had this kind of school where they do this kind of pre-oversea training and education. At that place in Subang Jaya, there was 2 guys from The Pilgrims, the band had started already, they were playing more like speedmetal and doing all these traditional dance songs into some kind of real fast thing under the name Hijrah. They heard about punk but they didn't really know much about it. They were not really exposed to it. There, at the school, there would be like 20 of them hanging out together, because they were living in dormitories and stuff. This guy Zuhairi,

from Dungun, came and studied there too, so he got in touch with them. So naturally they start this kind of circle of friends who listened to this type of thing. And Zuhairi just found the way for these kids to see me and start hanging out with me. So I started to hang out with Fadzli from Hijrah, and a couple of people who later formed A.R.T. So they would come at about 12 or 9 o'clock in the night. At that time I was staying in Petaling Jaya, they would come with 3 or 4 motorcycles and hang out in my room, listening to stuff. It just went on until '89. Late '88, '89 Hijrah had become a punk band already. I don't know exactly when A.R.T. started, but I think later in '89 or early '90. That's the main core of punk people in KL. They knew Fari who is guitarist for Carburetor Dung now. He was into punk already at that time. There was one guy called An who is now the king of the nazis. When Pilgrims started playing here, people went really into punk. Most people already knew about the Sex Pistols, but were not really into that. Fadzli is really into the Sex Pistols so they were like the Sex Pistols anyway... Then we started having concerts and stuff like that.

MRR: How did you manage to get this deal with Sonic Asylum at that time? That was 1992. I had this dream of creating an independent label for a long, long time. Putting out local bands and overseas bands here too. But I didn't have money you know, it's really hard, I didn't have money at all. Suddenly VSP (Valentine Sound Productions) started out. Before they were just putting out dance stuff and shitty commercial kinds of things. Suddenly they hooked up with Earache to put out their albums, which is what I wanted to do too anyway. I was really frustrated you know. Suddenly all these businessmen coming to the scene.

MRR: How did all these businessmen contacted Earache...

J: Actually VSP and Victoria Music, a huge company who import stuff, got into contact with them because they have shops you know, a lot around KL, in which they do duplication. They bring like Dead Kennedys, Napalm Death or what, and you cannot get it on cassette, they have records there. So you just give them a little bit of money, and they record it for you on cassette. So they know what the kids wanted to listen to, so they started out with that. They started hooking up with Peaceville, Nuclear Blast. Actually the first thing was they hooked up with Noise International, which is a German label releasing stuff like Voivod, Celtic Frost. It's more like a metal kind of thing coz the scene at that time had more like a metal base. The punk scene was really small at that time, Infectious Maggots and A.R.T., Colourful Bullet from Penang, a kind of Hardcore/crossover thing, and Mallaria and P.R.O.V. in Terengganu. Modar, which is a doom metal band from Terengganu, which grew out from the punk scene, came here and asked me to help them record a demo tape. So we recorded it in late '91 and Modar showed it around to the recording companies. The big break was actually at that time FTG, which is actually a couple of kids who were doing rock and stuff like that, they were like secessionists for local pop artists, they got in contact with FGM Records, an independent company releasing Malay pop, trying to squeeze as much money from that. The first release of extreme music or whatever like, is FTG in late '91. But actually FTG is not much in the scene in that way. They hang out around Pertama areas, the studios there. They are more in line with the rock bands and stuff. Hanging out with musicians or kids who want to be musicians. So they released the first thrash album in Malaysia. So it was selling real good. They released the first 3000 copies, which sold out so fast, you know and they didn't expect it that way. And they didn't have a new pressing until a week later. During that one week, VSP released Cromok. Cromok was a couple of kids from Malaysia studying in Australia. And Mamak Buaya, the punk guy from Terengganu, I told you about him, he was the first one here to wear boots and rolled-up jeans in a skinhead way, actually stayed at the same house in Australia. And Cromok sells like hell, because people want to buy FTG, but it's sold out already. So people buy Cromok. I had written to Cromok already in 1988 for an interview, but they ignored me. That's why I'm really pissed off with them, even now. These were the first two releases. And the companies kept competing with each other. FGM doesn't really get along with VSP. Then when Modar came out and did this demo, they went to FGM, and FGM wanted it because they knew that it can sell. So they had to record this thing. And these Modar people told me that FGM was really good. They were willing to be adventurous and do this thing. "So why don't you go and meet them and do something with them?" I went there. I don't know why. That was stupid of me anyway.

MRR: So there you started Sonic Asylum...

J: Yeah, I went there and actually they knew me already. "So you're Joe Kidd, wow." And I said, "OK, I have this thing that I wanted to do for a long time, but I don't have the money. You guys have a studio." They have a very big studio, they have duplication machines, everything. It's like, in one place, everything's there. But what I don't know is, the management is really fucked-up. It's more like a family kind of business. So one day, the niece, or the nephew comes, and steal a guitar amp, or steal a couple of cassettes, that kind of thing, it's actually a really big company. The mother company is called Family Group. And under that company there's seven companies. Dealing with everything. Because the main guy who started this was like a datuk thing. A datuk is someone who has like a honorific title from the government. And the guy who runs FGM is his brother-in-law. And the accountant is his wife. So the sister of the main guy. So I talked to them about my idea, and they said, "Yeah, yeah, what do you want to do?" I said I want to set out a label, they said, yeah, OK OK, but I was asking whether I could be a part of the company in a way, that I own a bit of share. But they said, let's try it first.

MRR: So first you started as an employee?

J: Actually yes, but they paid me as an employee from day one until the end. At first I thought it was just for a few months.

MRR: How were they paying you?

J: 800 bucks per month. (About 300 US$) So they were really nice at that time, you know. So they said OK, think of a name. I was on the bus going back home to the flat, I was really into Sonic Youth at that time, and I remembered Soul Asylum, so I just thought Sonic Asylum as a name would be good. So it started. In June '92. And Modar signed up already. Actually they were recording at that time. I did the cover for them, then I started calling up my friends. I took my favorite bands, The Pilgrims, and Infectious Maggots. Brilliant bands you know. Different from the others. Infectious Maggots are not just grindcore. The main thing is grindcore, but they add a lot of synthesizer stuff too, and really weird time changes too. A lot of really damn good ideas. So the first thing we do is record. And after we released Infectious Maggots, we recorded The Pilgrims. Then I told them I have this idea to put out a compilation. I called up my friends, all the bands, 13 bands, so we record this in January. It is my project, under A.G.E., my company. They said, you can use our studio, and you can pay later and stuff like that. And it is to be released under us. So I said OK. I was trusting them so I didn't do any written agreement or whatever. Right after the last band recorded, suddenly they came and said, "We have to close down the studio, Joe." I said, "Why?". "Something happened in the family, a death or something...". We were shocked coz it wasn't mixed yet, not properly done yet. So I had to tell this to the kids. It turned out that the bank was freezing FGM's assets. Everything, the studio, the whole office... That's why we moved. Sonic Asylum is still there because they weren't connected when they formed it. But it's controlled by the same people. We moved away to Gombak, a new place. Which is the old office actually. He was starting saying that I had to sign other bands and stuff. But I was starting to feel that lots of things are wrong. The bands are not getting the money, they're not pushing for publicity that much, a lot of things. So I

wanted to leave. But I couldn't coz there are 3 bands, which are my friends, who are under them, and they would like just rip them off without me. So I have to be there and help these bands out in terms of royalties and stuff. And they were insisting I sign new bands. And I said, OK I'll do that, but instead, all the time at the office I would do my fanzine. And even in my fanzine, I'd say, "Sonic Asylum Records is crap". (laughter).

MRR: But did you never confront them on the royalty subject and stuff?

J: I confronted them

MRR: What were they saying?

J: "We don't sell that much, we have to pay this, we have to pay that". I said I wanted to see the amount of sales. "No, you can't see that, you're just a worker here". So you know what I did? One night, when they're not around, I took this crowbar and opened up the files. I consulted everything and saw straight away that a lot of things are wrong there. Before that I contacted a couple of independent punk companies in Europe. First Strike Records in England, We Bite in Germany, a couple of others. They were really supportive, willing to send out the masters, and you can send us money later. We Bite was really good, saying, "It's OK, how much money you want to send us, that's OK". And the amount was very cheap too. "We just want our music to be released in Malaysia". Great. I had all these files and everything. Once I got to know about these happening at Sonic Asylum, I wanted to keep it away. But one night, they just took away the files. They said they just gave it to some accountant to see how much it's gonna cost... I was like "Fuck..." you know. I was leaving at that time. They always wanted me to release the A.G.E. thing. The compilation "Circle Of Friends". I said, no, no, later, later. But they have the master with them. In June '93, I was so fed up, I was feeling so guilty about the bands being ripped-off, I just had one big quarrel with them, I just went straight back home to Terengganu, stayed there for 2 or 3 days, came back, went there, and said I resign, that's it. But they kept doing the same thing. After a while, they ran Asylum for a couple of months, then a couple of friends of mine, which is really frustrating, just went to work there.

MRR: So now the guys running it are former friends of yours?

J: Not handling it in a way, just doing the joint between the company and the underground scene. They were Lan Bear and a guy called Hisham, who is totally an asshole. Hisham did a couple of shows and never paid the bands.

MRR: How could they go there, knowing everything?

J: Because you'd be getting money! Most of the people in the scene, they don't have money. Just imagine, suddenly you got 700 per month, and do this thing... Why not? They didn't start out Sonic Asylum again. Sonic Asylum died out. They started this new company called Asylum Records. Which was financed by Mr Heng, who is a big distributor here. A company called Fong Ling, distributing The Pilgrims. The Chinese businessman gave these people money, and from the money they paid these 2 kids and started releasing other things. Bands like Swirling Madness... And they started putting out We Bite Records, and stuff like that.

MRR: Are Lan Bear and Hisham still working there?

J: No, the company actually died out.

MRR: Asylum too?

J: Yeah, nobody is handling them anymore. But they're still releasing the stuff because they still have the masters. So it just goes on. There's no new stuff since the people left Asylum. They left because of the payment, they got less and less, and a lot more work to do. At that time it was really hard for me because Lan Bear is playing drums in my band, and I like him. But I have to understand that in a way because he doesn't have money. He needs money to live coz before this he used to live with his parents, but his parents left, so he was on his own here in KL. I couldn't say anything about it. But I was pissed off, at least Lan Bear was trying to make it really good in a way. But Hisham, the guy was really an asshole. He would be going around telling that it's not Sonic Asylum who ripped off people, it was Joe. How can I rip off people when I don't handle the accounts? I didn't do anything about that. I just got bands, recorded them, put out the design, the covers, all the covers I designed you know. And do a newsletter and stuff like that. Hisham actually can't go to Central Market (the main hanging out place for underground people in KL) anymore, because people don't like him. He would go but people don't talk to him. I confronted him on this, you know. I said, "Fuck you, what you do working with these people? You know these people fucked up the scene!" And he said, "No, Joe, I just gonna be there, trying to get their money, so I gonna leave in like 2 years." This was in late '93. They said, in January I gonna leave the company and steal the stuff and everything. After that, in January, they kept looking, going down to Singapore, signing bands, and stuff like that. I think it was around the middle of '94, they stopped working there. When I left, I was living here, and I have to pay like 250 Ringgit rent per month. I didn't have money at all. From having like 800 bucks a month to having nil. It was a very bad time for me, this is among the things that make me think whether I should stop working or not. But I'm carrying on this guilt in me, so I had to leave, and I was living mostly off my girlfriend. My girlfriend would pay my rent, 250 per month. And my brother sent me money, until I got back on my own feet.

JOE KIDD: THE GODFATHER OF MALAYSIAN PUNK

MRR: After that you started A.G.E...

J: A.G.E. was started in 1992. Started as a properly registered company. For the gigs.

MRR: But as a record company, with The Pilgrims, last year...

J: Yeah, last year. Now that I've been with a record company, I know the workings and everything. I'm a lot more sure that I can do it. Actually my father was promising to give me like 10,000 bucks to start up. He got the money, he called me up and said, "Yeah Joe, I got the money." After that he was silent. So I got back to Terengganu, you know what I saw in front of his house? One big 4-wheel-drive. A new one. So I know already that there's no more money for me. So I was real frustrated, pissed off. But he's my father you know. So I couldn't say anything. So he came and hugged me and said, "Sorry Joe but I had to buy this, this is for my work. When

I got a transport, I can do a lot more work. After that I can get you the money". Which is a logical way too. So I came back here and did nothing. Until Fadzli (of Pilgrims) told me about his friends. He had been hanging out with this guy who just came back from New Zealand, because his father works with the embassy. The father of this guy, Sofian. So he said Sofian would like to finance the recording of the second album. And at that time too, Bulent my old friend, he used to play in Punisher and Nemesis like drummer, one of the veterans in the scene. He would start working with these recording studios, so he got to know about all these things. And he just set up a studio of his own, with like 10% of his share in it. A studio called Dreamwalk. So actually it just came together, I got Sofian to finance me, I got the band, Pilgrims, and I got the studio. So we did it. But the thing is like, Sofian doesn't give all of the money. He met another guy called Rusdi, just got back from the US, who gave half of the money. Altogether 7,000. So we start recording. Everything was great. And during the recording, *The Sun* came looking for me. They were in contact with Big O. And I knew one of the guys, who interviewed Carburetor Dung for radio in Australia. He came back to Malaysia, worked for *The Sun*, and started looking out for me. I said, OK, I wanna have my own page. I got my own underground page weekly which is great. We put out The Pilgrims in July '94. So it's going well. Until, a few months later, these two guys, Sofian and Rusdi can't get along. They got into a lot of things. Sofian started being difficult, whenever we got royalty payment, he always want to get more, and Rusdi is like really lazy, well, he's into the drug scene, OK? So it's all haywire now. So hopefully I'm gonna start on my own with my brother. I think it's sure already. My brother said yes. Next week I'm going to meet him and tell him my ideas and everything.

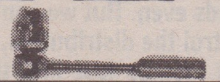
MRR: What about Dark Journey Records?

J: After the FTG and Cromok tapes, Modar came out, but it didn't sell that much... and VSP came out with Suffercation which is actually deathmetal, the start of the real underground people. After that VSP had Sil-Khannaz, and after that they released us, Carburetor Dung. Around that time, Dark Journey started out. Dark Journey is actually one guy, who works at a record store, where we would go and dub all these tapes from records. So he knows what the kids want. He helped me out once when I wanted to my first concert. He lent me 200 bucks to rent the equipment, which is very nice of him. He used to be the only Chinese guy at the concerts. But he's more into the metal stuff. One time, he was kicked out from a show because he was drunk and started opening his fly, taking out his underwear and stuff like that. His name is Tommy. He was quite close with some of the early metal bands. So he started this company called Dark Journey Records. With a guy called Nick Sia. The first thing he put out was the first album of Silent Death. After he went on with a lot of things like Brain Dead, a compilation called "Dark Life", very funny because he recorded in a studio, and then added people cheering and so on, and you can hear it, it was really stupid of them to do that. They are more like trying to cash in on the things happening. A lot of bands got ripped off by them. There are rumors that they actually buy demos and put them in their shop, coz they have a shop called "Acoustic Music" in Pertama Complex now. He left "Victoria" to do this thing. And in his shop, he's selling stuff like, man, he got a lot of punk CDs, which he dubs for kids on tape at high price, like 15 Ringgit for a shitty 2.5 Ringgit blank tape. And on Dark Journey, he's trying to get punk bands now. The last I heard they wanted to sign Sex & Violence, a local nazi punk band. (laughter) I don't know if it is true or not. VSP is the company who distribute Dark Journey. That's the connection. Compared to Sonic Asylum, Asylum Records, or Dark Journey, VSP is actually not bad in a way that they are prompt in their payment, they are a lot more professional, they would do quite a good promotion for bands, they have good connection with the media in a way. But at the same time, it's not fair too. Because VSP is a business-oriented company. They don't really care about their bands. Like we do our own covers for the tapes, which is what we want to do, but they won't pay us as much as they pay other people for covers. But the payment for the band is a lot more higher than for other people. They give us 1 Ringgit per cassette, which is higher than most people, than most rock bands even. But we can't be sure about the selling. Because they control the distribution, the printing and the duplication. So they can just lie just like that. When they first asked for the Carburetor Dung demo, after they released the Slumscums album, a grindcore band, which we were hanging out with, I sent them one song that we did for the "Circle of Friends" compilation, and they wanted us. At that time, I was still working with Sonic Asylum Records, and between Asylum, Dark Journey, and VSP, I would rather go to VSP. We actually wanted to be on our own, but we knew that we couldn't get the money, so we just signed up with them. For two plus one year, we're supposed to do 2 albums under them. And I asked them, what if I want to stop it halfway through it, they said "It's OK, we'll let you go". FTG after being with FGM, signed with VSP, put out one album, then left and signed out with Pony Canyon now. We thought, we just put out an album, and make a name for ourselves, then we'll leave and do our own. So we decided to do that. But the ones who signed is not me or Bear, because we are in a lot of bands. The ones who signed are Fendi, Shahlan and Fari. Right after that a lot more labels started trying to exploit the underground scene. Last year we started having Positive Tone Records, which put out Old Automatic Garbage, and when I asked OAG how much they were getting, they said "I don't know". But they say they only signed for one year. Which is for me OK then. There's another one called SZS Productions, which is a guy who organized a big alternative show with my help, "Blast Off Festival", which happened on January 29, 1994 and was really huge. So he started signing a couple of bands, like he wanted to sign Splatters, and he signed Subculture. But actually I wanted to release these 2 bands under my label, coz I recognize they are very good bands. But they didn't want to wait for it. So Subculture signed to SZS for 3 years and what they're having now is 0.5 Ringgit per cassette. The funny thing is they first published like 3,000 copies. That amount should be sold out in one month, sure. But I asked Subculture after one month, and they said "Oh, they told us it didn't even sell 2,000 yet". And that's bullshit. Because it has to be at least 3,000. When I released The Pilgrims, the first 3,000 went away after two weeks. So you got these 2 new companies now who are trying to put out these bands. And Hup Hup, which is Life Records, which is one big company who was involved in the piracy of tapes before. You know, in Malaysia, from the 60's until about '79, '81, we could only find pirate tapes which were selling at 2.5 or 3.5 Ringgit. Which was really good! And a lot of labels who are going now, were actually involved with that before. Until they got this copyright act. So King Studio has been exploiting the Malaysian scene since the '70s. They have their own studio, duplication machines, doing records too I think, in those days, and their own record company, and their own shops. So they're trying to exploit the underground, like they put out Xtroverts on Music City, which is King Studio, which is under Life Records. And the major share of Pony Canyon is owned by Life Records, like Hup Hup. The whole music business in Malaysia is totally fucked up in that way. And I feel like I created a monster with Sonic Asylum Records.

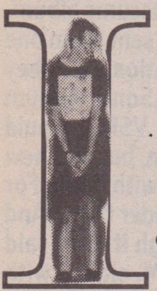
It's on this sour note that we ended the interview. I hope you have a better insight now into the Malaysian music business and won't get fooled. Support Joe Kidd and his Alternative Garage Entertainment label. Go to Malaysia and play gigs there, you won't regret it, my friends! Thanx so much to Joe, Fendi and everybody in KL and especially Brickfields for their true friendship and kindness. Lük Haas.

Joe Kidd, 36-A Jalan Ang Seng,
50470 Kuala Lumpur, Malaysia.

RICHARD



the roadie



If you've ever been to a Rancid, Citizen Fish, Paxston Quiggly, Screeching Weasel, or The Gr'ups show, you might spy "Richard the Roadie" taking care of business for your favorite band. On tour several months of the year as roadie, he has also played integral parts in Gilman Street, Epicenter, and Blacklist and now is doing Bluurg Records U.S. mailorder, as well as upcoming tours in Europe and the U.S. with Avail. This interview was conducted in and around the Happy Donuts in Berkeley over chocolate glazed and lots of coffee by Ken Sanderson.

MRR: What tours have you done? How did you get hooked up into this whole thing?

Richard: I was living with Lance from Cringer. There was a group of us that would follow them to each show and just be stupid and dance around and act silly. Driving with them to one of their shows, Kamala asked me to go on tour with them. I had a habit of getting free cars and I knew how to work on them. They needed a second vehicle for the first tour. It was Citizen Fish and Cringer. So I went on that tour, I met Citizen Fish, I met Pete the roadie who showed me basically how to roadie, a lot about what to do..

MRR: So you hooked up with Cringer....

Richard: And I did the tour and it was amazing. It was five weeks in the U.S. We played every night, just blew my mind. We had eleven people on tour, two vehicles. Citizen Fish's first time out here, Cringer had never been on tour. Such an amazing experience. It still blows my mind when I think about it. We had so many good shows, so many bad shows, so many long drives. We did three or four overnight drives in a row where all we did was drive and play, drive and play, drive and play and the whole tour just sticks in my mind. I spent two weeks in jail afterwards. I lost all my money, my truck, and had to borrow money to get home. It was the best experience in the world. And I got lucky because they (Citizen Fish) kept coming out. Paula introduced me to a band called Paxston Quiggly in the East Bay when I got back about six months later. Citizen Fish helped me a lot, from having Pete the Roadie as a friend and someone to talk to, and show me how to tour, to having a band that consistently comes out here at least once or twice a year, which has taught me a lot and has also given me the opportunity to keep on growing too, because i continually tour so much. It starts like a path, or like a cycle I guess.

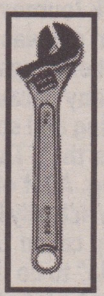
MRR: A lot of people would go, "OK so you're roadie-ing for bands, isn't that a rockstar thing?"

Richard: I think it kind of depends, I've gotten shit for doing too much for bands, but If I go tour with a band I do a lot of stuff and a lot of it is not asked for. I've toured with bands that have never had people set up their equipment and I like doing it, so I start doing it and if they don't like it they'll tell me, but most of the people it's different. It allows people to move around more, to talk with people and when they get done playing... it could be considered a rockstar thing but since there's no ego involved, since I'm not considered a secondary person on tour and treated with equal respect, it's more that there's a job for me to do, and If I can pack the equipment afterwards and they can go talk with people, or if they're tired... I like to think they can play until they can physically drop and they have nothing else to worry about. Because they don't have to think about loading the van or driving, or doing anything. I feel I take a lot of pressure off of people in the band. The rockstar thing could be if they ordered me to get a sandwich, or anything like that. But it helps to have someone who can do a lot of the drives, because most of the times in the U.S. it's 8 hours average between shows, and there's a lot of bands without roadies who have to do it all themselves... which isn't bad, but I feel if I go on tour with somebody I can help them a lot. I can work on the van. I'm a mechanic, which has saved me a lot of times. It's good to have an outside perspective on situations... like if you have a problem with the promoter, or with people at the show, or there's internal band conflicts. It's nice to have somebody in the middle.. sometimes you didn't even ask for it. It's gotten me into trouble before, but it's also nice to have a third wheel. It kinda smooths things out. It's just one more person to help with all the work, one more person to talk to.

> "I lost all my money my truck and had to borrow money to get home It was the best experience in the world"

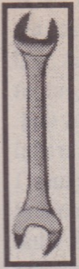
MRR: How do you base your decision to tour with a band?

Richard: Usually it has to be a band I like. It has to be a band I'm inspired by, whether it just be musically or politically or just by the people. I've usually known most of the bands I've been on tour with pretty well. The exception was Screeching Weasel. I'd known Ben a little bit before, we'd talked on the phone, we'd saw each other at shows, but that was it. And I got flown out to do that tour, which worked out to be great. The only time it didn't work out was with 2000 DS (2000 Dirty Squatters). I didn't know them before. I'd met one of the people in Berlin a year before, and they came out and it was a really horrible experience. But usually it has to be a band I like. Every band I tour with I think is the best band in the world. I have to be inspired by them for some reason, they have to be good people too. Since things are changing so much with punk rock, as far as ethics and politics, I find more and more my decisions are based on the way the band deals with their future, deals with shows, even deals with bad situations. Like I'm going on a European and U.S. tour with Avail. I knew them before, but I followed them for a week-and-a-half to try and see. I was really scared about committing to two-and-a-half months of touring with people I hadn't really been in a van with before. So I drove out to Arizona with Adrienne and Mattie and we followed them. For them it was fun, for me it was too, but it was also sort of character study. I wanted to see them at the bad shows with a bad P.A. with the violent crowd and see how they dealt with it. I want to tour with someone who deals with things responsibly, who tries to change things. If that's just by playing punk, and dealing with the promoter differently, then so be it, but I have to feel that I'm making some sort of change... and, seeing how they deal with everything. So I'm finding I'm really careful about who I tour with now. The more I roadie, the more I learn. I wanna help people who inspire me.



MRR: I remember when you flew out to do the tour with Screeching Weasel and it seems like when you got back you had lot more of a business-like approach to things; would you agree? What did you learn from that tour?

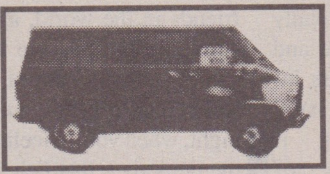
Richard: That was kind of a big turn-



ing point, because before that I'd never toured with a band that had done things the way they did things. Touring with Ben was a big change for me 'cause I saw if you talk with the promoter or whoever's doing the show and you ask for certain things... you have to expect them if you're gonna drive eight hours and be on time, you have to expect that from the promoter. If you're gonna borrow all the money you can and go on tour, people that do shows have to show the same respect. And if your band draws people, you have to expect the promoter to deal with your show responsibly. So I guess I am a little bit more business minded now. I go in and I have my eye on everything going on at the show, I never rake people over the coals, but I have my eye on the door, I have my eye on the back exit, I have my eye on the P.A.. I'm learning how to do sound now, because I realize that's a weakness in punk rock. And I sort of expect more out of promoters because if someone sets up a show for you, any place in the U.S.—it can be a house party, it can be like a thousand seat club—you have to expect them to deal with you responsibly. I understand mistakes. I've dealt with first time promoters and walked them through the show or talked to them afterwards, but you have to provide feedback all the time. I still like the idea that the 16-year old kid next door can put on his favorite band, and if they make a mistake you can talk to them, because those people grow up to be 20, 30 and 40 and they're still doing shows.

MRR: Do you notice a difference in organization between clubs and house shows?

Richard: It just depends on the person. I've played clubs that are insanely disorganized and I've played house parties that have been great. Totally amazing. And that's one of the things I learned on that tour with Screeching Weasel, that I don't want to say professional... but you can be responsible and not have to play clubs. On that tour we played most of the places that I've always played before. We played a couple of house parties, we played a record store when a show canceled, we played a VFW hall, we played everywhere on that tour. Business-like didn't entail having to move up to the next step of clubs and guarantees and big P.A.'s and what not.

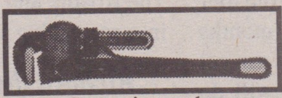


MRR: From when you did that first tour with Cringer, how have you seen things change around the U.S.?

Richard: I think it's hard because once you get past a couple years you start to think that the good old days were better. I think it's always changing. I guess then I was kind of blown away. It's neat to go into a town and either keep on playing the same place like ABC-No-Rio and still see the same people working there, like Neil or Chris or even playing Gilman Street for five years in a row. That's really neat. You see people come and go and you see the few stable people. Other cities are different, like Chicago used to be great with MacGregors and that shut down and there's been a slew of other places. Or like Alabama, when you were putting on shows, I'd never played there before and I haven't played there since after you moved. Or Florida. Everything changes and cities go through cycles, and I think once you figure that out—because in the beginning, if a show in a city is bad after consistently being amazing for two or three years in a row, you start to think punk's dying, but you'll go two or three states away and you'll play an amazing show in a new city. Everything goes through cycles, so it's hard. I think right now there's a huge growth in small bands and there's crazy activity going on in small bands as the bigger bands move on and get bigger. So, if anything, I'm more inspired now than ever. I see everything changing right now.

MRR: So when you're on tour with the band, does that ever put you in a weird position? Do you stay out of band politics while on tour?

Richard: On one tour, I got too involved in band politics, but I generally try to give my input if I'm going to be with a band I definitely want a voice. It's like a fine line you have to decide. I've been on tour with bands with people who've known each other for twenty years and they've told me from the git-go "If we start fighting, don't get involved". Sometimes there are clearly defined lines like that. Like if those two people fought, you wouldn't say anything, you wouldn't analyze it, you wouldn't give them advice, you'd just be quiet. But most of the time I'm somebody else in the van and everybody talks. Everyone has conflicts, it just depend on the situation. As far as band politics too. It's good to have an extra voice, have an intelligent person who's seen a lot, who'll have really good input. Because sometimes when you're in a band you have a different outlook on things, just the way you interpret stuff.



MRR: The weird thing about touring for me is it seems to be like a rock and roll scene... does it have the ability to transcend that or a lot of times does it just come down to "Rock and Roll"?

Richard: I think it has to transcend that or you're left with nothing. You're just left with rock and roll. And you're left with trying to make more money and become bigger and the whole ego trip of playing shows and being in a band. I think that one of the great things is you can play night after night and it doesn't go to your head, you're still hanging out hopefully, with the kids out in front, or you're staying with people. You're not staying in hotels, you're making a commitment to try and reach people and talk with them. I never really think of shows when I tour... I guess I do, cuz I'm looking forward to certain cities... but a lot of times it's just about meeting people. It's harder for me to meet new people, but it's amazing that I've met some of my best friends in the whole world on tour. So it's more like you going around to different friend's houses, and it's always this new challenge, whether personally or economically. It's always this struggle, and it's fun. It's fun to push further and still maintain this closeness where you can go talk to the band, or you can go hang out with them or they're nobody special. It is really neat, like on the Citizen Fish tours, because most of those shows people go absolutely crazy nuts. And that could really go to people's heads. I mean, you could really try to isolate yourself and pull yourself away.. But with Citizen Fish, it's never happened, with any of those band I don't think it ever happens, they still try to maintain a contact with people. I think it depends on the people in bands. I've seen loads of bands change like that, where they don't go out, or they hide out in the van. I've been guilty of that too. Or they try to isolate themselves, they just want to get through with the show and get away. But most the time it's just totally amazing. I think that's also a fear too, that if a band isn't in a good mood after a show, people automatically assume they're rockstars. And they forget that they're on tour in the middle of the U.S.. Even if it's their tenth tour, there's still times when you can't relate to people, you're sort of in this weird, crazy mode. Occasionally you do get in that mode where it's just driving and you're playing, you don't want to meet anybody, you just want to get the show over with so you can go to the next town. But I really try to stay out of that

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mode because it creates isolation.

MRR: A lot of time you comment on what's a good tour and what's a bad tour. Obviously, a bad tour would be if no one shows up, but it seems like you evaluate it with different criteria.

Richard: I think it would be fun to do a tour where nobody showed up.

MRR: Tour with Schlong!!!!

Richard: They're totally amazing. I don't know how they do it. They're actually really inspirational that they continue to tour and play totally amazing music and just be unique individuals and still keep on doing it with no hope of ever becoming big rockstars, no hope of cashing in on the future, Just because it's fun, just because they enjoy doing it. That's sort of the essence of touring. I definitely can't drink that much, but they're totally amazing. They tour three or four months a year drawing 13 people at the crazy old folk's bar which they played six times before. But I think a good tour doesn't necessarily have to be that the shows are huge, or the shows being great or us making lots of money... which usually doesn't happen. It's just sort of the relationship that I have with the people inside the van if it's really good. Sometime with tours, if there's lots of long drives, I get a chance to think what I'm doing with my life, or I get in really, really deep conversations with other people or you just meet a new friend on tour that you totally hit it off with. I love that feeling when you get back from tour and felt like you've done something. Or you've done a good thing, you've had a good time. You've talked with people, I mean maybe you brighten their lives everyday, because those people have to work, those people have to go to school and you're kind of on vacation. I always think I'm blessed to tour as much as I do and tour with the bands I've toured with, because all those bands... if they would've come through town I would've loved 'em. I would've sang the words, I would've hopped around. I totally love all the bands I've toured with. I've seen Citizen Fish like a hundred and seventy something times. A good tour is when everybody leaves with a smile on their face. Actually, a good tour is also having twenty dollars in my pocket when I get home and a smile. 'Cause twenty dollars means I buy enough food to get me through the day without worrying about it, and the day after I get to start worrying where I'm gonna get money!

MRR: What do you think about all the crazy popularity of punk rock these day, having probably noticed that with your tours... are tours getting bigger?

Richard: Yeah there seems to be bigger turnouts for the medium-to-larger sized bands, there's so many people. Yeah, punk is getting really popular. It's getting popular because it's being sold as a fashion style and a base set of rebellious ethics, instead of the deeper sitting meaning that I read into it—about change, about rebellion, about trying to make a difference, about meeting your best friends in the world, about going to shows, about passive shows, about violent shows, about having just something to keep you going late at night, when you're feeling alone. And the punk rock that is being marketed doesn't show any of that. It shows the base rebellion, it shows the five and dime chaos that you can sell over the counter. It's my hope that some of the people that get involved will get deeper and learn about it. They don't have to think like me, but learn about something different. Like I remember when I first picked up an copy of *Maximum* or *Flipside*, it blew me away. I didn't know anything like that existed. I've learned a lot. I haven't been taught a lot, but I've learned a lot from the critical thinking that went on in Maximum. I'm hoping some of these kids find something deeper in punk rock. I'm an eternal optimist.

> **"And the punk rock that is being marketed doesn't show any of that. It shows the base rebellion. it shows the five and dime chaos that you can sell over the counter"**

MRR: When you're in town, you're regularly working the door at Gilman you do a lot of different tasks at Gilman, and you're helping with sound now, and most people have a four month to a year lifespan at Gilman; what do you think has kept you energetic in doing that?

Richard: When I get burned out, I think of it more as a commitment, because people all across the country and Europe do it for me. When I get home, I need to do my part. It's not really repenting, but it's definitely like a full circle thing. If I were to go on tour and not do anything with shows here, I think that would increase the isolation which sometimes I do by myself. And for some reason too, I don't think I expect too much of it. I want it to be everything in the world, but I have the patience to see it through every weekend, or the weekends that are bad, whether there's a fight or there's some other internal conflict. I think I've learned from tour too, from being stuck in van for four months in a row that things change, that things can get better and it's not that other people will do them, I definitely have to, if I want something to change, have to do them myself. It's given me patience to see the little problems through. I think a lot of people go in there, and I was guilty of it too, like when I started at Blacklist and Epicenter, of doing too much work and getting burned out. And I burned out at Epicenter. I learned a valuable lesson at that. But I'm really careful about Gilman because I don't want to burn out at that because that's what I'm far more into—the live music, seeing the people. And so I really try to pace myself. There's big periods of time that I can't go to meetings, because I can't get involved in internal conflicts, because I'm too busy dealing with my own shit, or too busy dealing with tour, or away on tour and come back and get right back into the huge cauldron of crazy shit. But I think I'm really aware of Gilman because I don't want to become burnt out on it. I've met some of my best friends ever there, I've seen some of the best shows there. It's inspired me.

MRR: Bluurg U.S.A., that's this new thing you're doing; what about that?

Richard: I'm just trying to do the live tapes that Dick (Citizen Fish, Bluurg UK) has, from Europe. I'm trying to do mailorder on their stuff here because most people if they buy it at a record store here, it's marked up at import prices. We're talking about doing a live release here, just to keep the domestic price down to a couple bucks. Just trying to get some interest in them too, because we've been touring for almost five years in the U.S. and I'm totally happy with the way it's going but a lot of people say they can't find their records, they can't find their shirts, they can't find anything. I just thought it would be a great idea to do a mailorder.

MRR: Any last comments?

Richard: I'd like to thank anyone who's ever done a show for a band I've been with, a band that's ever played any of the few shows I've done, anybody that's put me up, helped me when I was down, fed me, just done anything to reach out. It's meant a lot to me. It's been such a good experience. And I'm excited about meeting new people. Thanks to Dustin and Paul for being there as fellow roadies on tour, and to Pete The Roadie and Citizen Fish for bringing me into something special.

Richard the Roadie/Bluurg USA
PO Box 3297 Oakland, Ca 94609

The following is an interview with the Psychobilly-punk band Bad Luck Streak from Harrisburg, Pennsylvania. This interview was conducted at Permanent Impressions Tattoo Studio in Lemoyne, Pennsylvania on May 25, 1995. Interviewed by Dickie Fitzwell

MRR: What are everybody's names and ages and what do you play?

Greg: I'm Greg, I'm 20 and I sing.

Eli: I'm Eli, I play guitar at age 22.

Chris: Chris, 18, and drums

Mitch: Mitch (da Snitch), 20 years old and bass player extraordinaire.

MRR: What style of music do you guys play?

Greg: We are basically a psychobilly band, but we are influenced by punk rock and early eighties British punk and oi! music.

MRR: Tell me about the Harrisburg scene.

Eli: What Harrisburg scene? It is kinda tired around here.

Greg: It's hard to get shows around here. Not too many people around here know much about psychobilly. Our friends are real into it and the crew from Permanent Impressions is really supportive.

Mitch: All the people who hear the demo are into it. For most of them it's their first experience with our style of music.

MRR: What have you guys released so far?

Chris: We've done two demos so far.

MRR: So are you guys looking for a label?

Eli: We are always looking to get our music out, so yes!

Greg: We mail out lots and lots of tapes to labels friends, clubs, anyone who will listen.

MRR: What U.S. label would you most like to hook up with?

Eli: Right now we really want to do a 7" on any label. We've been sending tapes to all labels who put out stuff somewhat like us, like Headache Records.

Chris: Or labels like Crypt, Bag of Hammers, etc.

Greg: It's kinda hard being a psychobilly band in the middle of the Quaker State. We're surrounded by kids who have been into punk for like 3 weeks and rappers. Hard rock cover bands are also big here. We'll find a space though.

MRR: How long has the band been together?

Greg: About a year but, we didn't have a bass player till last January. Mitch came along when we recorded our second demo at Lebanon Valley College. He was the engineer on it and liked it so much that we told him he had no choice but to come play with us.

Eli: Either that or die in some kind of freak accident. Actually, I knew Mitch from before when two other bands we were in played together.

MRR: Who has been in what bands so far?

Greg: This is my first real band.

Eli: I was in the punk band Mainliner for about 3 and a half years.

Chris: I was in Something Strange and Aliens and Strangers.

Mitch: I'm currently in the Lawn Boys, too.

Eli: I thought I told you to quit that crap!

MRR: How did you guys come up with the band name?

Eli: Basically, it's the story of our lives (ahh)!

Greg: I came up with it after all our shitty experiences (when we first started out. It proved true because it's one fuck up after another for us. Hell, it took us 7 months to find a bass player.)

Mitch: I never have good luck with anything, poor me!

MRR: Do You have plans for future shows?

Mitch: Fast Eddie's again! (a really cool pool hall turned 50's bar.)

Eli: We'll play anywhere, anytime!

Chris: We just signed on for the side stage at Lollapalooza 5.

MRR: What else are you into besides music?

Greg: I'm into art... screenprinting.

Chris: Skateboarding, working on cars... I really love to pound the puppy too (everyone agrees)!

Eli: I have nothing else. If this fails that's it, it's over. It will be time to leave this Earth! So support us or my death will be on all your heads!

MRR: Do you believe in Elvis?

Eli: Huh?

Greg: He's alive and well Daddy-o!

Mitch: I thought Eli was Elvis spelled shorter or something.

MRR: What are some of your favorite bands?

Mitch: Old 50's rock, anything on Crypt, Devil Dogs, etc.

Chris: Nothing!

Eli: I love British psycho bands like The Krewmen (they rule), Phantom Rockers, The Meteors, and lots of punk, The Damned, etc.

Greg: All of the bands Eli said, The Muffs, and oh so much more.

MRR: So what is the typical B.L.S. show like?

Greg: Lots of drunken, wild fun!

Eli: A good time is had by all. Lots of different kinds of people get into us.

MRR: Eli, how many states are you currently wanted in?

Eli: Huh, oh, ah, four I think.

Chris: I found this bitchin' amp in the parking lot next to a dumpster. It has big fuckin' light bulbs in it!

Dickie: That's a tube amp, does it work?

Chris: Yeah, I was playing through it earlier. I guess Eli can use it.

MRR: I understand your friend/manager was pulling something like the Great Rock and Roll Swindle- like the Pistols did - what's up with that?

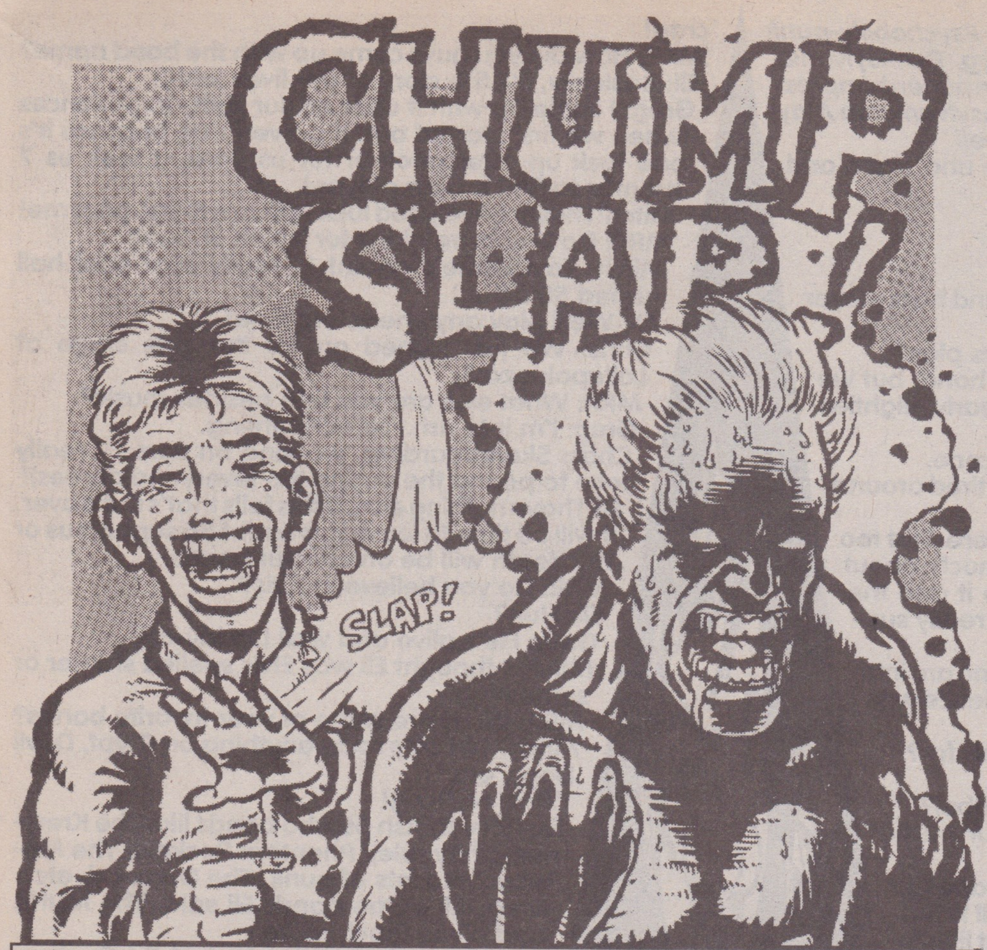
Eli: Dickie, you know Ron don't you? Anyway, he would call and tell these club owners that we were from England, to get us shows.

Greg: It worked a few times!

Mitch: Yeah, we even got paid once.

Eli: We would like to recommend this tactic to other bands... It just might work for you.

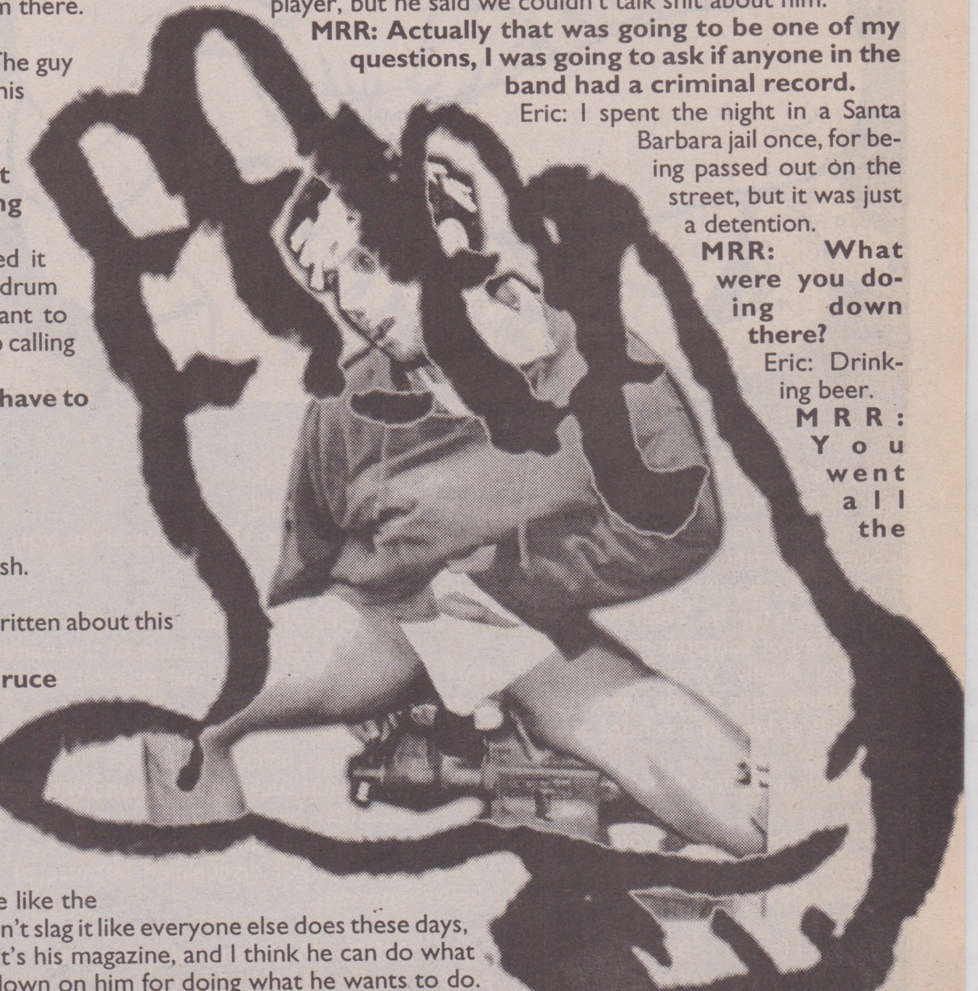
Demos are two bucks, so drop us a line and tell us about the weather where you live! To contact Bad Luck Streak write: B.L.S. c/o Eli 6 Marshall Dr #24J, Camp Hill, PA 17011 or call 717-732-6744 - Eli or 717-652-2961- Greg.



Chumpslap is: Eric-Son-of-a-Bitch, vocals & negativity; Eddy, bass; @!%$#, drums; Jerbil, macho guitar; Mat, heroic guitar. Interview by Devon Morf.

MRR: Why don't we talk first about Castro Valley? I don't know anything about Castro Valley other than there's like bowling alleys and miniature golf, and like the Klan...
Jer: Yeah, we have a big Klan population there, they're my parent's neighbors.
Eric: Yeah, and from what I've heard all the gangsters there are like redneck gangsters... like they dress the part and shit but they'll still be all "We don't want any of them niggers coming over from Oakland.."
Jer: Did you hear about that 'Niggers Out' thing?
Eric: No...
Jer: Spray painted down by like Spanky's by where they're building the BART station... There's also one spray painted down at Canyon Jr. High.
MRR: Are many of you still living there currently?
#$@%!: Me and Jer are still there... we live right on the corner of Lake Chabot Road and Somerset.
Jer: Yeah, we get to hear all the ambulances going to Eden Hospital.
Eric: Yeah that's another thing that Castro Valley has! Eden Hospital.
!%@$#: So why do we boast about coming from there, anyway?
MRR: Because it's more East Bay than East Bay.
Eric: That's right, man. No, but East Bay Ray came from Castro Valley.
!%$#@: He did! And so did Burton.. Cliff Burton.
Eric: That's right! And one of those Faith No More guys, too.
Jer: Jim Martin.
Eric: Yeah, that's right... someone saw that guy at that Crayon's bar a while ago.
Jer: Yeah, he hangs out at that Crayon's bar, and also at ABC Music.
MRR: So, do people throw cans of beer at you when they're driving around?
Jer: I don't know, it's just kind of a place to live, people go to work and sleep there..
%!@#$: I do!
MRR: So you guys all went to high school together, that's how you met?
Eric: Yeah, man, we all went to Castro Valley High.
MRR: So did any of you guys play little league in Castro Valley?
Jer: I did.
$%!@#: Mattuchio.. Is that his name? The kid that died?
MRR: Yeah, what's up with that?
Eric: Oh, so that's what you're getting at.
MRR: Yeah, what is the full story behind that?
Eric: Some guy swung a bat at some other guy, the guy ducked, and he hit the guy
Jer: It was the typical little kid Hayward area type thing, they like to get together and posture. They were all posing after a game, you know, trying to get those gang hand signs right, and a fight broke out. Someone thought that they would do like a cool Warriors type thing...
%$#@!: The Baseball Furies!
Jer: ...and the guy who he was swinging at ducked, and this other kid got it in the back of the head.
Eric: Oh yeah, there was that other Castro Valley thing, that family, those dumb fucks that got caught in the snow...
!@#$%: The Stolpas!
Eric: Yeah, Stolpas! They were from Castro Valley!
MRR: We're they that family that...
Eric: No! They got stuck in the snow!
Jer: And they built a snow-cave to survive! Yeah, now that's Castro Valley for you.. right there. The funny thing about Stolpas... his dad looked just like G. Gordon Liddy.
MRR: What I was talking about, wasn't there some Indian family that was kicked out?
Jer: No, it was a Chinese family.
#@!$%: No, it was a Japanese family.
MRR: Well, an Asian family, anyway.
Jer: Yeah, they owned that food store. That was really sad because I know some of the idiots that did the ass kicking of them. They had nothing better to do than harass Tommy Toy, well, he got kicked out of CV high for that bomb scare, anyway, yeah, one time they got all drunk and decided to go down there to kick some ass, and Tommy's dad came out with a .22 and shot one of them in the foot.
Eric: In the leg.. but they still kicked their asses!
Jer: The sad thing is, right after that a whole rash of shit started happening.
#!@$%: The lady who painted her building purple.
Jer: Yeah, my eye doctor. This Chinese eye-doctor painted her building the lucky colors of her country, purple and red, and the neighborhood didn't like it so she started getting death threats...
MRR: Doesn't sound very lucky.
Jer: Yeah, and she got rocks thrown through her window. This black family that lived over by Rudy's Donuts had a swastika painted on their garage door.
MRR: The family I read about said that they had been beaten up four times, and after the fourth time they decided to leave. I think it was an Indian family, they tried to have their house burned down.
Eric: Yeah, that was some big family feud, it was up by, uh, Mat's house.
MRR: Yeah. Well anyway, Castro Valley's a really nice place to live.
Jer: Yeah, if you don't paint your building the wrong color and you're not anything but white.

MRR: Hmmm. So how about some of your songs and stuff. Like, why did you name the song "100,000"?
Eric: That was some stupid Mat idea or something.
#$%@!: That was my idea, fucker. We couldn't think of a name, so we randomly picked it out of a book.
Jer: Well the song is about gratuitous masturbation, so you know, the name kind of fits.
MRR: Is that how you guys met, like at a big circle jerk or something? Do you guys like jerk off after band practice?
$#%!@: Well, there was that one time, when we all got drunk.
Eric: That's right. That's right... We don't want to talk about that though. That was a real mess. Bad scene.
MRR: Ok, so who in the band actually has the giant penis?
Eric: It's a collective thing. We are speaking as a group. We're just saying, you know, it's pretty fucking big, you know, and if you want to fuck with it, take a number and get in line.
#!@$%: There's strength in numbers... or length in numbers...
MRR: You say you know how to use it. So each one of you knows how to use the giant penis? Did you like go to college to learn to use the penis?
Eric: It was a trial and error kind of thing. Suffice it to say, we are all now very proficient with the enormous penis.
MRR: Aaron from *The Probe* wants to know why you sucked so badly at Haps but you really rocked the other night at the Berkeley Square.
#@!$%: That was a night of disasters. The bass drum pedal came off.. what else happened?
Jer: My distortion pedal didn't work.
Eric: I think we went on at like 1:00, it was all the beer you could drink so I was drunk, it was late, we were tired...
Jer: There were a lot of cowboys there, and they looked pissed off.
Eric: Yeah, you know how it is, when they head for the door as soon as you start to play, it all goes downhill from there.
Jer: People were getting mad.. The Hellbilly's..
Eric: They dumped styrafoam all over the stage. The guy opened a little door in his big bass and all this styrafoam poured out and made a huge mess.
Jer: They blamed it on us and seemed mad.
MRR: How about "Homo Drums"? What does killing animals have to do with anything homo?
Eric: The words came after the song. We called it "Homo Drums" because of that long extended drum part. Then I wrote the lyrics, and we didn't want to change the name because we were already used to calling it "Homo Drums".
MRR: And what does his drum playing style have to do with...
#$!@%: Ahhh, they all think I'm gay.
MRR: Do you play limp-wristed?
$%!@#: Yeah.
MRR: Are any of you guys Swedish?
Eric: I have some Swedish relatives, but I'm Finnish.
@!#$%: But that song's about Skoldqvist.
Eric: Yeah, that song, "Ass Fucking Swede", was written about this guy I know. And it's all true.
MRR: Ok, I have some word-associations: Bruce Lee?
!@#%$: Every band should have a kung-fu song, and that was our little karate-chop at it.
MRR: Maximum Rock and Roll?
Eric: It's allright I guess. I'm the only one in the band who actually reads it.
Jer: But he passes on good articles to us.
Eric: Yeah, that Vandals interview was great. We like the Vandals. Yeah, but anyway, it's an allright zine. I don't slag it like everyone else does these days, it's like it's that guy, Tim Yo whatever the fuck, it's his magazine, and I think he can do what he wants with it. But everyone seems to come down on him for doing what he wants to do. It's like they want you to do it yourself, but if you do it for yourself, the way you want to do it, everyone gets all bent. Fuck them. Do you know what I'm trying to say? Does that make any sense?
MRR: Mmm. Yeh..
Jer: Why does everyone hate that guy?
Eric: It's just that he doesn't run certain ads, shit like that..
Jer: Oh you mean like the Meat Shits?
Eric: Yeah, well, hey, what is the status of the Meat Shits among the in-crowd these days?
MRR: Uh, very, very low. Are you guys friends with him?
Eric: No.
Jer: No, we recorded at the same place as them though.
MRR: Yeah..
Eric: Well, I mean, some of their album covers are pretty funny, but thats about it.
MRR: Yeah, well, I guess he started threatening to kill people and calling them all faggots.
Eric: I'm sure the only reason that band is still around is because people hate them so much. If people just ignored them I'm sure they would fade out.
#@$%!: Are they still around?
MRR: Yeah, its just him.
Eric: Yeah? One Meat Shit?
MRR: Robert. Nobody will play with him anymore. He justs writes stuff and goes down to Bart's every once in a while to record a couple hundred songs at once.
Eric: Umm.
MRR: Umm. This is just word association. You can say whatever you want. Juvenile.
%$#@!: Juve-Amazon.
Eric: Huh?
@#$%!: Juv-e-Amazon?
Jer: We made a film in Juvenile hall once, it was about our bass player, but he said we couldn't talk shit about him.
MRR: Actually that was going to be one of my questions, I was going to ask if anyone in the band had a criminal record.
Eric: I spent the night in a Santa Barbara jail once, for being passed out on the street, but it was just a detention.
MRR: What were you doing down there?
Eric: Drinking beer.
MRR: You went all the



way to Santa Barbara to drink beer?
Eric: No, I had a friend going to college down there, you know, one of those stupid college type things. I was just drinking beer and I guess I drank too much.. and they took me to jail for it. Yeah. I think Mat got convicted of something though?
#@$%!: Really? Was it a felony or what?
Eric: Something about showing his dick to a bunch of kids in a school bus, or something.
Jer: Well, anything could happen with that guy.
Eric: He rocks like no one else. Yeah, he used to be in the Dwarves, he was He Who Cannot Be Named.. and he was Buckethead, too.
!#$%@: He still is Buckethead.
MRR: So, do your mothers love you?
Eric: Yeah.
%!@#$: Yeah!
Jer: Hell yeah!
MRR: Have they ever seen you guys play?
#%@$!: Mine has!
Jer: Oh, tell him about that show!
@!#%$: Oh yeah, Battle of the Bands.
Eric: We did play our school! We played Chabot College!
#$%@!: That show was the coolest.
Jer: Yeah, hair, hair, hair.
Eric: That sucked. We played with a bunch of shitty bands and we didn't even get a plaque with our name on it.
Jer: We got disqualified because of what you said.
Eric: Yeah yeah.
MRR: Why, what did you say?
Eric: I said, uh, "It's hot in here! I'm sweating like a rapist!"
Jer: Well, not to mention the judges panel was made up of former members of Y&T.
MRR: Do you know Y&T?
Eric: Yeah, they reform once a year and play at New Georges for $15 so they can all pay their rent.
MRR: Um, but what did your mom think about seeing you guys play?
@!#$%: She liked it. She thought we were a lot better than all the other bands.
Jer: Well she used to see us play all the time when we practiced in John's basement.
MRR: Did you wear your clean underwear when she saw you?
@!#$%: Yeah, yeah, I think I did.
Eric: Hey, ask us about some bands so we can slag them!
MRR: Um, ok, how about Naked Aggression?
Eric: Don't know much about them. We played with them. I stuck around for a couple of songs. I guess they were allright.
MRR: Pansy Division.
Eric: Those guys have the best lyrics. I don't really like their music, but they got the best lyrics in town.
Jer: Yeah I remember seeing them a long time ago, and i just remember how catchy the Buttfuckers of Rock and Roll were.
MRR: Ok, how about MDC.
Eric: They were pretty cool.
MRR: You guys aren't talking much shit, I must be picking the wrong bands.
Eric: Maybe we should tell you the bands we want to talk shit about. You know who we want to talk shit about? That band Hemi.
%@$!#: Fuck Hemi.
Jer: Yeah, fuck those guys.
MRR: Hey, they recorded with Bart Thurber, they should be your friends.
Eric: Yeah, the thing about them is that the guitarist is now in Blag's band, which makes him cool by association 'cause no one rocks harder than Blag. But we played a show with them once, our first real show, opening for the Dwarves on their last show, and Hemi talked all kinds of shit about us. I don't even know exactly what, but it was like all I hear is how much shit they said about us. I guess they didn't like our act. It was our first show, you know?
#!@$%: Fuck Hemi. Fuck 'em!
Jer: Here's another nightmare name: Wedge.
Eric: Yeah, Wedge at the Cactus Club. That guys a dick. Soundman guy, that fucker. I guess I dropped a mic or something when we played there so he shut the whole PA off on us.. I wrote a letter to BAM about it cuz I'm a goddamn activist.
Jer: There were letters in BAM all last summer from other people about that guy after Eric wrote his.
MRR: What, was everyone slagging this guy?
Eric: There were like 2 guys that slagged him after I slagged him, and then the mem-

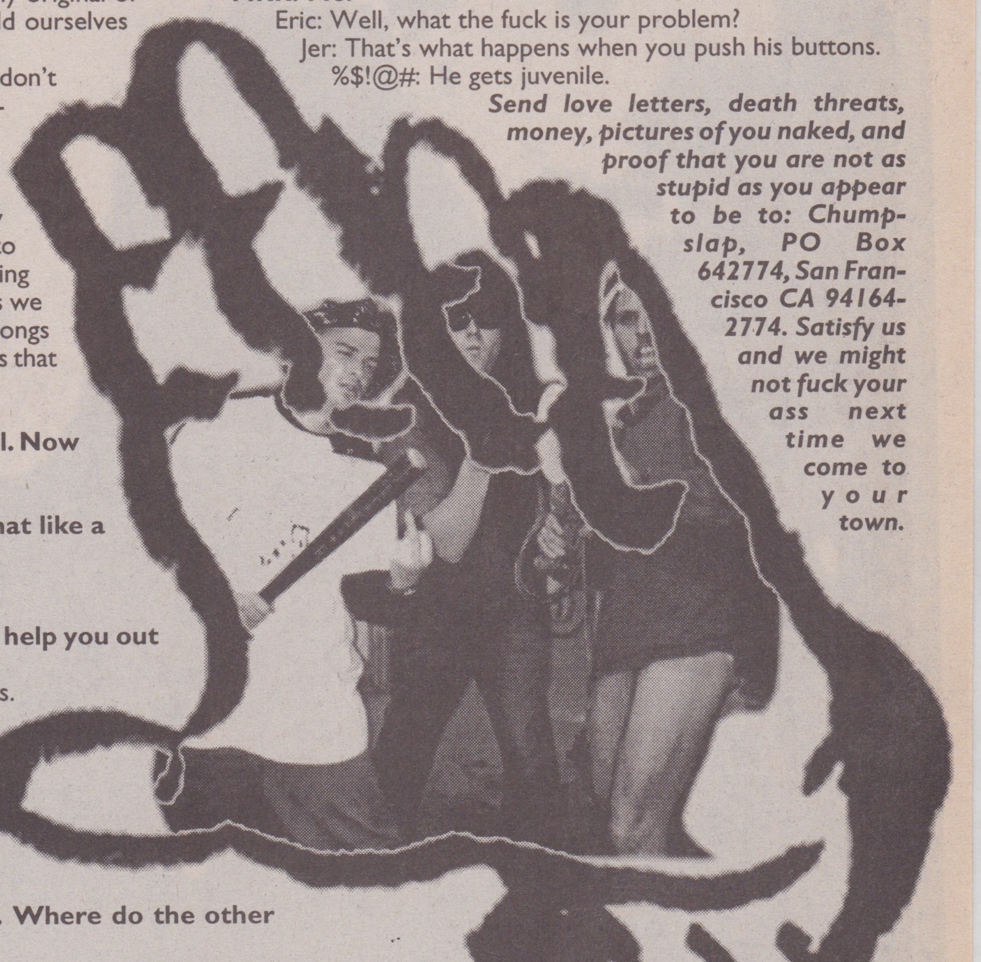
bers of 3 bands that Wedge was producing wrote in, saying "Ahh, Wedge is a great soundman!"
Jer: "Wedge gives good rim-jobs!" That fucker.
Eric: Yeah, and then Wedge wrote this self-righteous letter about how he does the best job he can with shitty bands, blah blah blah.
Jer: Who else can we slag?
Eric: I think most bands suck. I can't give you any specifics, I don't know. Most interviews suck, I know that. This interview probably sucks.
MRR: Yeah, well, we won't know until later, until it's too late, and you guys are reading it and are all "You know, that really sucks."
Eric: Then we'll write an angry letter saying how it wasn't our fault and they should send us a decent interviewer.
$%#@!: Fucker!
Eric: One that comes up with some quality questions, not this stupid fucking word association shit. "Juvenile." What the fuck kind of question is "Juvenile"?
MRR: How about Moron?
#@!%$: More-off. Less on. Less off!
MRR: That's good!
!@#%$: Less off my juve-amazon!
Eric: Oh, Amazon and Nile rivers! I get it.
%#$@!: Very good!
MRR: So do you guys play outside the Bay Area?
Jer: Stockton.
#%$@!: Stockton, Sacramento, Santa Rosa.
Jer: We'd like to play somewhere farther away but we haven't reached that point. We were going to play in LA through Ed's ex-girlfriend, but we can't talk about Ed.
MRR: Ed, you can't talk about him either?
Eric: He said he doesn't want us talking shit about him. Now, Mat, on the other hand, he didn't say anything.
%#$@!: Let's fucking slag his ass.
MRR: Um, so how about your art? You got some criticism from your T-shirt, like the octopus armed guy?
#!@%$: Yeah, some fuckers...
Eric: That was at the Naked Aggression show, which makes me think that Naked Aggression fans might be a little uptight. That's what we have to say about Naked Aggression. They got uptight fans. Someone said it was gross, and someone said it was sexist, and someone said they just didn't like it. I told the artist about it and he drew that other thing which we have yet to put on a t-shirt, we can't afford it yet.
MRR: I don't know. I can see where people find it offensive, but for me it looks like some Howdy-Doody type guy with these tentacle arms around naked...
Eric: Yeah, and they're looking at him like he's a worm.
MRR: Yeah, like he's a worm, and his arms are tentacles, but he's this stereotypical sleazy male.
Jer: She's kneeing him in the balls, too.
Eric: It's just because they're naked.
Jer: Yeah, people don't like naked people.
MRR: But then again, when you put it in with what you guys sing about..
Eric: Yeah, well, we don't really shoot for what appeases the masses. I don't consider my lyrics art. If anything, it's a stupidity tester. If people read the lyrics and look at the art and get offended, it is because they are stupid and we don't want them as fans anyway.
#$@!%: Morons. Juvenile.
MRR: Why do you guys sing, or do.. what is Chumpslap? It seems to me like you guys are all pretty educated and stuff, and you're just...
!@#$%: It's something to do.
Jer: It's a good time.

Eric: It's like, for a while, everyone was just kind of getting sick of it..
#$@%!: I think it's more like, you know, let's see how far we can take it.
Jer: But after a while, you need more money to take it farther.
%#!$@: Yeah, and you need to spend more time on it.
Jer: It started out just playing around in #@$%!'s garage, and then we wanted to get shows, so we did.
Eric: So then we got more shows, and they all kind of sucked. And that's about it, we haven't really gone anywhere.
Jer: The only really good shows we've had are the ones that are way bigger than we should be playing. That Dwarves show, that Battle of the Bands thing..
Eric: I think that was a turning point. That was the first time we really came across as dicks, and talked shit, and pissed people off. So we kept up that act at the Sublime show, you know, there were 350 people there to hear this stupid fucking "Date Rape" song, so we just kind of pissed people off there..
MRR: Have you ever gotten your asses kicked while playing?
#@$%!: Not yet.
Eric: Not yet, we should be getting to that soon, though. Me and Ed were talking about that, what bands could kick our asses and which ones couldn't, just in case we get in a big brawl with some other band sometime.
Jer: When we played with Wax and Swingin' Utters in Stockton, they got in a fight with some little Stockton punks outside in the parking lot.
MRR: Wait, Swingin' Utters got into a fight?
Jer: Wax and Swingin' Utters were fighting with these fucking little Stockton punks. Larry, the owner of the place, went out to tell them to calm down, and the Peebucks guys got all mad at him. They were all "Fuck you, Larry!" and calling him an asshole just because he didn't want them fighting in his parking lot. It was kind of funny to see that Wax singer swinging his arms around when no one was near him.
Eric: What do you think of that word? Swinging?
MRR: Umm, It could go a number of ways. It's a good word, you could put it in one of your songs. How come you

throw in a Bad Religion type of word every once in a while?
@#%$!: Uh-oh! The poet!
Eric: What, my lyrics?
MRR: Yeah, there are a couple of big words.
Eric: I hate that shit! I hate the educated punk rocker! Fuck that! Like that Offspring guy!
%##$@: You're one of them!
Eric: What? Hey, fuck you! I hate that shit, it's like "I go to school and I'm super intelligent, but watch out, man, I got a wild side!" I hate that shit!
@#$!%: That's you, man! That's you!
Eric: Fuck you! Hey, man, fuck you!
MRR: I don't know, I think it makes up for it because you work in the auto shop. They cancel each other out, and you're neutral again.
Eric: That's right man. I'm blue collar as fuck. No one is as blue collar as me.
MRR: And you're going to college too, and that nullifies it.
Eric: Like Rancid, man, they're not very blue-collar. You can't get no blue collar job with those hair cuts. Hmm. Now I'm going to get my ass kicked.
MRR: That's a band that you can talk shit about and they'll definitely kick your ass.
Eric: Yeah, let's stop on that topic. So we don't wake up dead or something.
MRR: So do you guys have a 7" out or anything?
Eric: We don't have shit out. We want to put something out, but it's like, we'll record something, and by the time we scrape up the cash to put something out, we don't even like what we recorded anymore. We're recording some more stuff this summer with Bart, so hopefully we'll like it enough to put something out. We've sent our stuff to a couple of labels, but we really haven't tried too hard.
Jer: It seems like everyone and their mother has something out, it's like we'll send something to a label, and then we don't hear shit.. There's so much stuff you hear that's worse, though, some of these seven inches, it's like you wonder, you know, how the fuck to they put this out. It must be on their own label, or if it's a decent label, they have to know somebody. There must be someone that they're giving a hand job to... to get something out, to get over their fucking seven inch envy.
%#$@#: And we got big dick.
Jer: We got lots of big dicks.
MRR: Hey, that's it. Meat! Vegetarians.. we'll put that in the word-association.
#$%@!: My sister's a vegetarian.
Eric: Yeah, my girlfriend's vegetarian, sort of, and since I live with her that makes me practically one as well. I just hate the ones that come up to you and act like they're of some higher order, like they know the truth about meat and you are inferior. The only people I hate are self-righteous people, the ones that act like they're enlightened and you're too stupid to understand where they're coming from. It's like, if I want to eat something I should have the right to do it, and so should they, but I don't think they should stomp around howling at people for not living the lifestyle that they lead.
MRR: So everyone talk shit about them. Talk shit about his girlfriend.
#@$%!: Who?
Eric: Steph, for being a vegetarian.
$%!@#: My sister's a vegetarian.
Eric: See? We're surrounded by them. We feel blocked in by a world of vegetarians.
MRR: Actually, no wait. You were talking about blue collar, and how Rancid can't get jobs, when your hat fell off and you were throwing stuff at these guys from behind the curtain, it looked like you have a funny hair-do.
Eric: Well, see, I only have a funny hair-do to cover up the fact that I'm going bald. See, I shave off the parts where the hair is thicker, and it comes out looking kinda funny.
MRR: Wow!
Eric: But then again, I've got this theory that one of the Rancid guys, like, has that same

problem. I saw this picture on the cover of A.P, this like profile, and the hair on the back of his head was like way thicker than the hair on top. So you see, the whole reason that mohawks are coming back these days, the whole reason is because that fucker is going bald! It's as simple as that.
Eric: Now I'm going to get fucking killed, right?
$@#%!: Why do you get killed for talking shit about Rancid?
MRR: Oh I know, the Mobs after you, man!
Eric: It's the mafia! The Berkeley Mafia, goddamnit!
Jer: Eric's sitting in his apartment, knock knock, "Who is it?" "Pizza!" BANG!
Eric: Yeah, well, we just better not put an address or phone number to contact us at.
Jer: You'll just get sucker-punched at our next show.
!@@#$: Let's talk shit about more bands!
Eric: I just hate reading interviews with bands where they boast about sounding exactly like the bands they listen to. You know, it's like they say, "Oh, we listen to old school, and so we sound just like old school." I mean, that's fine in the same way a cover band is cool, I guess, but I kinda think, shit, it's your music, right, so why would you want to sound exactly like someone else? I think A.F.I. said something like that in their interview, and that kinda made me think they were lame. They were cool guys, we played with them, but just that interview... lame. I don't get it. It just doesn't make any sense.
MRR: Yeah, in your reviews, you guys are compared to everything. You guys are compared to the Damned, and JFA, and like speed metal, it's just so funny, I don't think anyone you've been compared to sounds anything like you, but I'm not saying you sound original, because you definitely just sound like punk.
Eric: Yeah, well I'm not claiming that we're totally original or anything, I'm just saying we're not trying to mold ourselves after anyone else in particular either...
Jer: Yeah, I think it is original, in a way, because I don't think you'll get those stupid cheesy chords any-more, and I think that the songs we actually like have the cheesiest chord progressions on the face of the earth.. I think that's why we all like the Dwarves so much, it seems like they didn't really think about it, they just said, ok, well this is going to be a drinking song, or this song is going to be a fucking song... and it's like when we make a song, the less we think about it, the more we usually like it. The songs that come out of the blue are better than the ones that we really sit and pine over for days...
Eric: Pine...
MRR: That's not a very big word, really. Mull. Now that would be a big word.
Jer: Contemplate. Expound.
MRR: Think about... I'm trying to think what like a layman's term would be...
Eric: Think about? Yeah..
%$#@!: Thunk.
MRR: Who is Bruce Lee's Prodigy? Can he help you out when you guys get your asses kicked?
Eric: He's that guy that gets naked on stage with us.
MRR: Yeah, so maybe he can help you guys out.
Eric: I think we'd be best off just making a trip down to the gun store today.
Jer: We could have a shoot-out.
Eric: Yeah, get that on record. We're all getting guns.
MRR: So, J.C. Penny's and the auto shop. Where do the other members of Chumpslap work?
Jer: I pump coffee. I am a Cafe Latte maker, at...
MRR: Well, we won't say where it is, so they don't come in and scalp you.
Eric: They'll kick your fucking ass, man, don't fuck around! You got to take this seriously!
Jer: Hey, if they come down there, and kick my ass, the security will come out and twist their heads off like screws. All those ex-Marines. Muscle-heads. They walk around that place like crime-stoppers. They never crack a smile. They'll walk by and we'll be all "Hey how's it going?" and they'll just scowl and say "What!?"
MRR: And you're a what, professional wrestler?
@$%#@: No, I work at a printing shop. With a drunk Scotchman and... uh... who else... a bunch of old people. That's about it.
Jer: We got all our stuff printed there for free.
MRR: What did you get printed?
#$@%$: Our J-cards and our bumper stickers.
MRR: So why do you have a Taiwan flag?
$%@#!: My dad stole it for me from a flea market.
MRR: What's the big deal of Taiwan to you?
!#@$%: I'm a quarter.
MRR: Oh, you're a quarter Taiwanese?
@$#%!: Yeah.
MRR: And you haven't had any problems living in Castro Valley?
#$%!@: No, I get away with the Italian last name. And by hiding out.
MRR: Eric, we're losing you. This isn't going the way you wanted. You have lost all interest. You think I'm a buffoon and a cad. This is where you kick the interviewer's ass.
Eric: What can I say? I guess we didn't have much to say after all.
MRR: And you spent all your money on beer.
Eric: That's right. I thought you guys were going to come and get drunk with us. I thought you were going to party with us. What the fuck is you guys' problem? You fucking squares. Fucking assholes.
MRR: I never said I drank! Bill drinks, but he's the driver.
Eric: Who the fuck doesn't drink?
MRR: Me!
Eric: Well, what the fuck is your problem?
Jer: That's what happens when you push his buttons.
%$!@#: He gets juvenile.

Send love letters, death threats, money, pictures of you naked, and proof that you are not as stupid as you appear to be to: Chumpslap, PO Box 642774, San Francisco CA 94164-2774. Satisfy us and we might not fuck your ass next time we come to your town.



An interview with Lucky and Nahuel, questions by Ariel, translation by Silvana.

MRR: Can you name first the members and instruments they play?

1

MRR: What's your opinion about religion, politics, drugs and sex?

DAJ: Unfortunately, religion is used as a political instrument to divide people, it has economic interests.

2

reach. For example: Latin America. I think that Spanish is better in this case. We're here and so I like to listen to music in Spanish. Maybe, if the album would be prepared for distribution all over the world, it should be

3

DAJ: Lucky (lyrics), Nahuel (drums), Federico (guitar), Chulo (bass).

MRR: Why did you choose this name?

DAJ: Beyond this name, we want to transmit something about ourselves, something that we share with people, and that is: no matter how many attitudes might be, we are all on the same way, working on the same idea. Years ago, everything was divided, got something to do with differences and styles of music (stupid things to be divided for) because the essence it's the same. We decided to be musicians to take a message to the entire world.

MRR: What are the lyrics about?

DAJ: We all write and decide about an idea. We talk about social subjects, politics, animal rights, discrimination, and also about personal livings. We reject things that we are not agreeing with, we try to make people respect each other, saying something properly not just shit.

MRR: You supported several bands who visited our country last year (Sick Of It All, D.R.I., Biohazard). You guys feel as if you have changed after this?

DAJ: Well, when you have the possibility to play with big musicians, you feel yourself as more professional, of course you have great responsibilities to deal with, especially the expectations of the people, who you would not like to break.

MRR: What do you guys think of our scene?

Lucky: I think we grew up, talking about consciousness on violence at the gigs. People work all week, use to have problems, and expect the weekend, not to fight but to have fun and enjoy themselves. About bands, from 1991 to 1992, there was and explosion, with lots of bands going on.

Nahuel: People support their favorites, buying their CDs. To play with US bands helped us in our career, I think that something is happening, 'cause if not people would not choose in this way.

MRR: Besides the band, what else do you do in your lives?

Lucky: I have my own label named Mentes Abiertas. I distribute and produce CDs.

Nahuel: I have a practise place of my own, so I rent it for bands. I'm also playing with other band named Minoria Activa, so I need time to practice with this guys too.

MRR: What about the future?

DAJ: We're now working to edit 2 video tapes. The first one named "Buenos Aires Hardcore", and the second one named "Hasta El Final", which is the name of one track on our first album, "Realidad Virtual". We're also working on our new LP and we try to play wherever we can. You should open your eyes not to choose wrong. If you feel that religion makes you better, that you are growing up with it, it's OK. You do not have to go to the edges, you have to respect others and if religion gives power to "drive" people, Fuck!!! We're apolitical guys, maybe because in our country everything's wrong with it. Politicians work on their own interests, they're corrupted people so... what you can expect. We have a great country but not the appropriate people to lead it. About drugs, it would be better if we legalize it, not to abuse, just not to let bad people become rich with other people's money on an illegal situations. As we know, people on the government are included in this show, maybe with the legalization, we would pull down this Mafia. Everyone knows about this, I mean, when you use drugs, you know what you're doing. We're not agree with youth destruction. Sex's just great. If you love somebody, it's the best, but you have to be conscious if you do not do it with the same person each time. You must take care.

MRR: What's your opinion about alternative labels going on?

DAJ: It's OK. So you have the chance to decide where to record your own CD or tape. Years ago, here, this was impossible. This helped bands to grow up. But alternative labels are good when they do this as a feeling, when they reach bands that no one except they could help. But, in most of the cases, they're commercial, they do not care about the band, they think in money.

MRR: What about your influences?

DAJ: Definitely the New York style.

MRR: What's your opinion about local bands?

Nahuel: I like bands who leave their life on stage, whatever it's style, original bands like Sadistikal, Autocontrol, Fun People.

MRR: Do you have good distribution of your CDs in the world?

DAJ: We are interested in distribution in other countries, the idea is to reach all the world. With "Realidad Virtual", everything was so fast, we hardly reached inside our country but with the new LP we expect something better.

MRR: Do you think that if your lyrics would be in English you could reach more people?

Lucky: Universal music depends on how available people are to hear other languages. We used to listen to bands in different languages without prejudice, but what I think is that in any personal case I'd look for the meaning of the song.

Nahuel: There are unknown places that it's important to in English. The idea is to make it appropriate for the people who would listen to it, to transmit messages that could be understood. Not to understand lyrics but to understand the band message would be a different code for the local people. To edit an album in different languages means that you're growing up, and so you would be transmitting something to people all over the world.

MRR: Do you believe we have a real scene or that there are attitudes we copy from somewhere else in the world?

DAJ: It depends on each one. Some people said that there is a copy. We think that each one has their own identity and time prepare yourself for all this. Maybe you started with an influence from somewhere that helped you to identify yourself and since that very moment you started your job. Nowadays, everyone has their own identity.

MRR: What's your opinion about your country?

Lucky: This country gives you lots of things but at the same time it takes away you these things. In this country, people live depending on and thinking for themselves, like the law of the jungle. I mean, save yourself no matter how. There is no consciousness about opposition to negative things.

Nahuel: People used to reject everything about our country, but finally they accept all this without a word. Something to do with conformism. Our country had been suffering for a long time and you can see it--not especially on people of my age, however we have inherited it. We let people in the government handle our lives and in this way we forgot about human rights.

MRR: How popular are you in your country?

DAJ: Diferentes Actitudes Juveniles is what it is 'cause we have been working hard and this is the only way to grow up and to continue on this. We do everything by ourselves, we mean tours,
CDs, gigs. A big effort, but the answer is that we gain people and other bands' respect. Enough
people listen to our music and the idea is that not only scene people could be able to listen, this is more often inside the country, where everything is mixed up, and where is difficult to get material, so people used to listen to anything they could get.

MRR: Anything you guys feel like saying in closing?

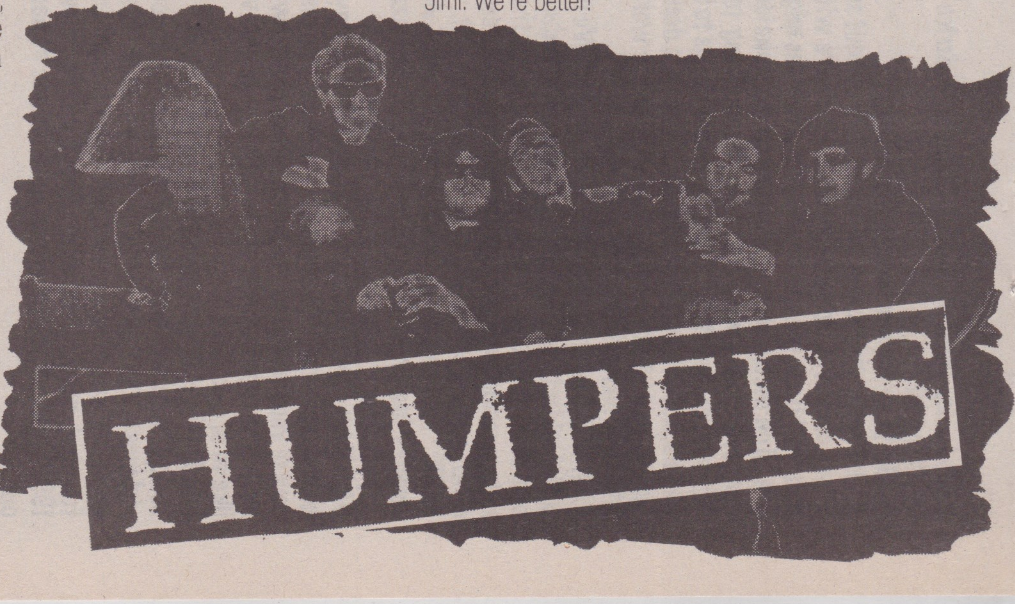
DAJ: The most important thing in the world is that each person could be able to choose and be honest about what they want in their lives, about what they are here for.

If you want information about the band or our scene you can contact Ariel Hervas, Malabia 2344 10"B", (1425) Capital Federal, Argentina.

THE HUMPERS

The Humpers- you've heard the name, you've most likely heard the buzz. From their inception in 1990, the blast-off kings of rock and fucking roll have earned quite a pedigree: as a band who has three high-energy albums to show for it (check a lot of peoples Top Ten lists), as a powerful live act (ask anyone whose seen em at The Purple Onion S.F. or J.J.s Lounge L.A.), and, as this excuse for an interview will make horrifyingly apparent, they are the kings of smart-assedness. If it looks like this interview almost turned into fisticuffs, well, you're almost there. The Humpers seem to think that it is incredibly hilarious that someone would want to interview them. This is not an interview, it's a circus and I'm the fucking ringmaster. So, without further ado, Ladies and gentlemen, The World's Greatest Rock and Fucking Roll Band: Los Humpers! ! ! ! ! ! Interview by Ken All Night Rocker, photos by Kimba Spencer, Heather Drake, Lisa Johnson. Thanks to Dennis Owens for help above and beyond.

MRR: OK guys, name, instrument played, and previous bands.
Billy: My name is Billy and I play guitar and my favorite singer is Rolf Harris.
Mitch: Name is Mitch and I used to play in a band called the Bleeders.
Scott: My name is Dad. I'm the singer and I used to be in a band called the Suicide Kings and also The Thirsty Brats, The Wad, RH Factor, The Civilians.
MRR: Why'd you stop playing guitar, Scott?
Scott: Because my guitar broke at a show and I started singing, "frooging" if you will, and the rest is rock history...
Jimi: My name is Jimi-The Italian Stallion-Fuck 'em-in-the-ass-steal-their-money-Silveroli. And I jam on the skins. I was never in a band. Scott called me up and said play the drums and he bought me a drum set and we started The Humpers.
Mark: Uh...Yeah...uh...My name is Mark and I play the harpsichord and y'know... (snickers from the band) ...when we get the Christy Minstrels sound down...
MRR: It's the New Christy Minstrels, Dork.
Mark: ...uh ...yeah ..we'll be really menstrual. I mean.. uh... we'll be really happenin'.
Jimi: Any beers left?
MRR: So... uh... when did the Humpers actually begin?
Scott: May 5th, 1990. (silence) September 7th, 1992, Ken?
MRR: (disgusted) Well, shit fire, am I asking the wrong questions? I get a one word answer, huh? Would you care to elaborate...?
Mark: Why don't you ask us questions about not minding about sitting on carpet that's been spit on, cigarettes been put out on, beer been spilled on... I'm sure somebody wiped their ass on this carpet.
MRR: (fuming) When did the Humpers actually begin? ...And you'd better give me something to work with here, goddammit.
Scott: Uh...May of 1990.
MRR: Ok...Jesus! Sorry...*How* did the Humpers begin?
Mark: Uh...well...after Milton Berle died...
MRR: (losing it) No one's talking to you!! You weren't even a twinkle in anyone's eye!
Billy: Oooh! (hysterical laughter from band)
Scott: Well, I left the Suicide Kings to start my own new band and Jeff Fieldhouse decided he wanted to be in the new band, too, even though I didn't want him to at first because I wanted all new people but he demanded to be in it and we rehearsed with all kinds of weird people including Chris from Clawhammer and Jamie from Guttermouth. Then we hooked up with Jimi Silveroli and I recruited Bill Warman from the Suicide Kings and then we recorded "My Machine". (totally incoherent blabber from Mark)
MRR: I heard "My Machine" was recorded before you were actually a band.
Scott: Wrong. We were a band but we hadn't played a gig yet.
Mark: Ken? Can I please tell you what bands I was in? (hysterics from Billy)
Mark: I was in an all punk cover band called Junk and I was in Pullout and then I was the light man for Toby Beau...
(Ken, disgusted, gives up on the interview and walks away)
Billy: Aw, Ken! Come on back, man...
Mark: And then I was in Nuns With Guns... Ken...where are you going?
Scott: Ken wants a safe, sterile rock and roll interview but he's getting a stinky, filthy punk rock interview. (laughter)
MRR: Fuck you, punk.
Jimi: Ask the next question, man. (Billy coughs)
Mitch: Nachos for lunch, Billy? (laughter)
MRR: Y'know, I can make up shit, too. Will "My Machine" ever be in print again?
Scott: Maybe if someone's willing to fork over the bread to do it, more power to 'em. Zdenko from Listen Loudest in Yugoslavia originally put out the record back in '90 and Steve Lindsey from Mean Dog re-released it on CD in 1992 and both are gone, baby.
MRR: Why did Jeff Fieldhouse leave The Humpers?
Billy: Ask Jeff Fieldhouse.
Scott: (very diplomatic) I think that's a question for Jeff Fieldhouse. He lives in Portland- go ask him.
MRR: What do you think sets you apart from other bands who claim to play rock and roll?
Jimi: We're better!



Scott: Well, I had to buy him a few drinks first and let me tell ya...(in an effeminate voice) He bought me a few Bushmills and we saw him jamming some tasty licks so we said "Hey Bro, why don't you throw yer gear in the van and rock the nation with us". Ooogah! So the next stop was rock and roll heaven.

Mark: And...uh...(proceeds to drool)...uh...I was about to get married in a week but I had to tell her that that's rock 'n' roll, baby. Yep.

MRR: So what's the influences? I'm sure it's gonna be very creative.

Jimi: Alcohol.

Mark: Milk...uh...nails and...uh...oil.

Mitch: Uh...Damned, Ramones.

Billy: I think we're all influenced by the pollution in L.A.

MRR: Any bands you like to play with?

All: Throwrag! ! ! Candy Snatchers! ! !

Billy: Lazy Cowgirls. The Wretched Ones.

Jimi: I wanna play with The Smears again.

Mark: Pearl Jam and...uh... Diamond Butter. You better fucking print that, Ken.

Billy: For the record, Ken's ripping up the questions. *(which I was- Ken)*

MRR: Now I'm wingin' it.

Scott: Ken, if you could be any animal, what would you be?

MRR: A red herring.

Scott: I'd be a white elephant.

MRR: You are. Don't worry about it. (laughter) What are your favorite songs to play?

Mark: "Rocket and the Retards".

Jimi: "Up Your Heart".

Scott: Whatever songs the fans are grooving on. That's the ones I like.

MRR: Any good tour dirt?

Scott: No. We behaved like gentlemen the whole tour.

Billy: I was amazed at how gentleman-like we acted as a unit.

Scott: Let's talk about how much filthy money we're gonna make now that we're rock stars.

Mark: Let's talk about Detroit. After the show, we got paid fifty dollars and Scott told the chick "Fifty dollars? Fuck you!" and we bailed out of Detroit...

Billy: ...breaking windows and bones (Billy broke his ankle)...

Mark: ...and headed to Port Huron...

MRR: What about the two-by-four episode in Detroit?

Mark: We were trying to get our equipment from that god-forsaken vacuum of anything that's happenin' and the bouncer, who looked like Brian Bosworth, said we couldn't get our shit off the stage. So I quickly went to the back and summoned a two-by-four to help me in my crusade to get our equipment free and...it helped a lot.

MRR: Did he relent?

Mark: Yep...and then, we went to the place where we were supposed to be staying and this band that we were supposed to stay with totally fucked us over... uh, oh yeah, The Trash Brats.

MRR: I first saw The Humpers in 1991 and you seem to get more rowdy as time goes by. Why?

Mark: Shit man, the last time we played (looks at Scott) you broke, what...three mikes?

Scott: Actually, the audience jumps on stage and breaks them just to spite me. Cuz they know I'll get in trouble for it.

MRR: Last question...any message to your fans?

Mitch: Buy three albums when the new one comes out. Every one! All one hundred of you.

Scott: If everyone would just be cool, there'd be no uncool people. And remember, it's not the face you fuck...

All: ...It's the fuck you face! (laughter)

Scott: On our new album, there's gonna be a lot less rama-lama and a lot more bop shoo bop. Peace and love to all our fans...except the fucked ones. And you can go fuck yourselves!

Billy: Clear skin.

MRR: Which of all the stuff you recorded are you most proud of?

Scott: "Sergeant Pepper".

Billy: I like the version of "Run, Run, Rudolph" off of "Happy Birthday Baby Jesus".

Jimi: I like "Journey To The Center Of Your Wallet", the whole album...

Mark: I made a copy of Toby Beau.........

MRR: For christ's sake, no one is talking to you yet!

Mark: ...And I recorded Rush...all the levels were right!

MRR: I will get to you. When I point to you, talk until then, shut up!!! Don't touch me either!

Scott: This is the best interview ever.

MRR: (pissed at Mark's flippancy) I'm gonna fuckin' kill you, Mark.

Mark: ...And all the levels were right. Oh, but it wasn't Rush...

MRR: (rolling his eyes, musing) "Gee Tim, I have this great interview planned. You'll wanna put it in your magazine. It's with The Humpers. Isn't that great?!?!" (laughter from band)

Scott: Once I tried to make a recording of my cat meowing but he wouldn't do it. I think it's the pressure. If you don't have stage fright, there's no point in being in show business at all.

Mark: Uh...Ken...would you agree with that?

MRR: Shut your ass, dude. What's coming out?

Scott: Our brand new hit album on Epigram...uh, Epigraph, I mean Epilady...uh, no...Epitaph. Billy: Jeff Abarta rules.

MRR: Where are your favorite places to play? Clubs, towns...shit, whatever.

Billy: We like Austin, Texas. The Continental...The Cattle Club.

All: We love JJ's Lounge in Orange.

MRR: You guys had four members when you went on tour in December of '94. Where'd you pick up Mark?

Mark: Greenland.

Scott: Sioux City, Iowa. Next question.

MRR: How'd you pick him up?

THE BALLAD OF JOHN AND YOKO

Just as *Deliverance* has become synonymous with "Dueling Banjos", so will pet UFO with the Beatles — at least for me. You see, the Beatles flowed through the Bernie's Bagels & Distillery (Columbus, Ohio) sound system during most of this interview; otherwise, there's no real comparison. (Well perhaps, if you can imagine a speedmetalish punkore version of "Helter Skelter" with paint scraping female vocals.)

As "The Ballad of J &Y" continues, I test the tape with some brief introductions ... Guitarist Kevin Happell jumps in, "I'm from Nashville, Tennessee. I don't have any nicknames. I take a lot of Maalox." Columbusite Byron Weaver describes himself as "the hairy bass player." "Pick a state, any state," replies vocalist Souci Broskowitz, eventually settling on New York. "I'm the drummer. I guess I'm from Columbus ... Waverly, Ohio actually," confesses Tony Painter. Click! The test is over. Wurr wurr. We passed. Now for the beefy parts ...

OLD BROWN SHOE

Of the four pUFOs, I have known Tony the longest. We did the basement jam thing once or twice about 4 years ago. Of his other endeavors just prior to pet UFO, Tony said, "I just couldn't keep up, so I quit Stan's Old Man (a local precursor to the Replacements influenced Gunshy Ministers) about the time we were going to start doing some gigs. And that was it until I finished graduate school (in Business Administration)." Kevin was more willing to reveal Tony's more distant past: "He was in wedding bands and country rock bands." Outside of pet UFO, Tony is an insurance man, the head honcho of Burnt Sienna Records and a husband.

I met Souci soon after she came to Columbus. She had a lot of ambition, energy and desire to play out, so it was no big surprise to see her live with pUFO a few short months later. When questioned about her Russian lyrics, Sou replied, "I have a degree in Russian Literature." Sou's literary talents led her to the 1994 Lollapolooza poetry slams in Cincinnati and St. Louis. As to how that went, Sou said, "Um, I tied for first in the slam in Cincinnati!" I'm not worthy.

ACROSS THE UNIVERSE

Before pet UFO Byron played with Kevin and the Kasualties (A long lived, but berated, Columbus old-school punk band). "Ah, (Kevin has had) about as many (bassists) as he's had drummers," Byron recounts, "There was Rudy from ... V3. After him there was Chris Billingsly. He was in the Columbus Obvious. Then there's ... Nicole playing drums now." Byron also rejoined G.G.'s Kids (Columbus) in their recent reunion/tribute: "That was fun. We, uh, practiced once earlier that day — for the first time in five years. And it didn't matter because, as usual, we played all of our songs wrong — as we did even when we were ... practicing maybe twice a year." Married with no kids and three felines, Byron notes that the cat pictured rubbing it's butt in the new CD jewel box is actually Tony's now dead cat. Predictably, the cat talk turns anal. Maalox time!

"Damn straight," Kevin states, affirming his Tennessee pride, "I was in a Gothic band in Nashville. And then I was in a band called Winnie the Poot in Winston Salem, NC." Kevin, after disclaiming being in a scum rock band earlier, admits that Winnie was indeed "the worst band in North Carolina." Though he has played guitar since he was 10, he still doesn't know chord names. "The guy I took guitar lessons from when I was a little kid was kind of a ... ex-Vietnam Vet psuedo-child molester that lived in a '67 Buick," explained Kevin, "And so I stopped takin' lessons after he taught me basic Beatles songs like these ("Across the Universe" still in the background) and I taught the rest myself, so I never learns the titles of the chords." Aside from bands, Kevin DJ-ed at WAKE in Winston-Salem for a year and a half and just got a History degree from Ohio State.

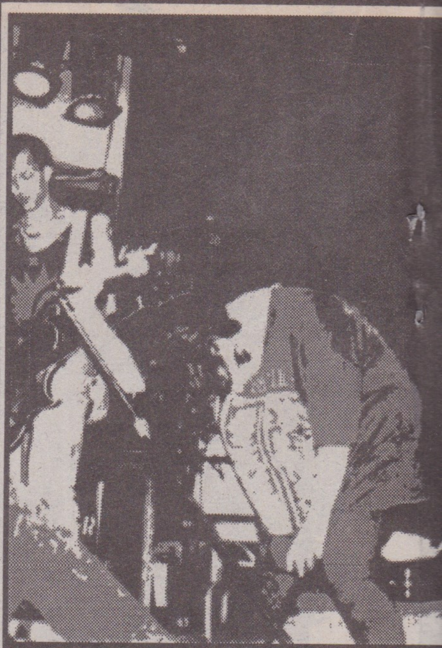
LET IT BE

Another parallel to *Deliverance* is drawn by pUFO's preoccupation with all things anal — giving a whole new meaning to *Pigasus*, their first full length release on Burnt Sienna Records. Their second full length CD, *My Name is Esther Cohen*, was just released on Double Deuce. Kevin explained, "When I took Hebrew class, it was the first sentence they taught us — 'My Name is Esther Cohen.' So I figured it must be somethin' incredibly important, so I needed to share it with everyone else."

Esther is more straight-ahead than the arpeggiated guitar garage punk of *Pigasus*. "And that was planned that way. ... the concept of the first album was an arpeggiating type structure that was loosely based upon the first three albums by the Beatles mixed with the overview of Pong," explains Kevin sarcastically. "You have to integrate in exactly how President Hussein of Syria approaches his music ... then amalgamate them with the Beatles. And then take a lot of Maalox." On a more serious note, Tony added, "... we really didn't have a lot of focus on the first album."

I bring up an old demo tape I have. "Burn it, " replied Tony and Sou. Kevin added, " ... it sucked." I pushed the garage/Neil Youngish sound aspect of the earlier material a bit more. Finally Sou confesses, "They won't let me play guitar anymore." Sou stopped playing guitar when Kevin and Byron came out with their "true feelings about music." And just what are those true feelings? "Basically that she wouldn't play guitar anymore!" said Tony. In the big picture, they see this as part of "a progression ... moving on."

This is most notably exemplified in the short noise experiment "Salisbury Steak." Not about to take it



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CARICATURES BY N

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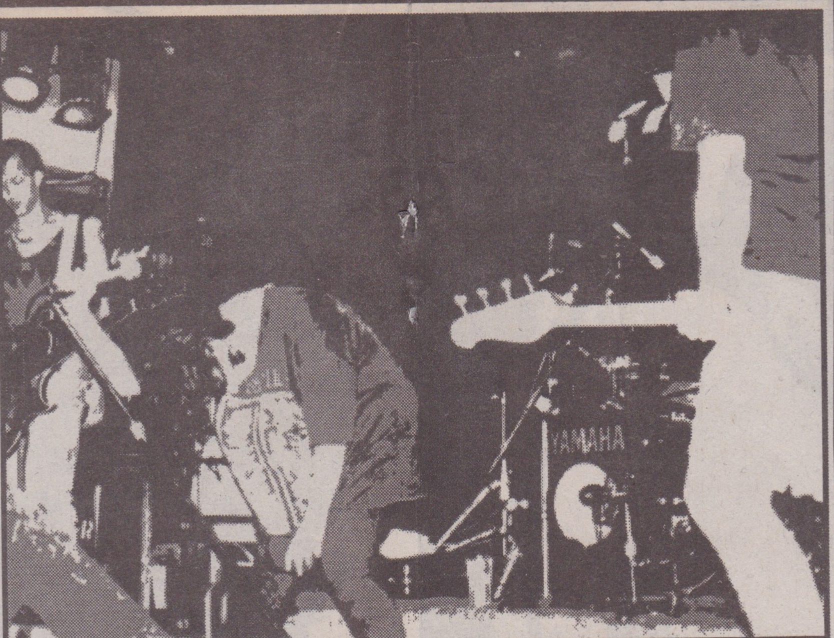

STORY BY JOEL TREADWAY
CARICATURES BY NATHAN WEAVER

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STORY BY JOEL TREADWAY
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too seriously, Kevin touts, "'Salisbury Steak' is our anthem. ... We w
a good long solid song."

I confess, "I like ("Salisbury Steak") a lot ... It's a change of
know if I made that footnote yet." Their response: "I think we kn
... of ourselves."

YOU KNOW MY NAME

I recall one show where Sou, with her up-to-no-good grin i
about a boy. Byron revealed, "She's talking about a girl actually."
more angry lyrics — whether they be about boys, girls, cats or
a lot of lyrics about being lonely. Sou pauses and responds, "You
I added, "... and a lotta lyrics about being little or lowly." Sou s

On *Pigasus*' "Wreck" Souci dreams of carwrecks while wo
remembers her. "Wreck" reminds me of the earlier work on tha
"It is our oldest song that we actually released." Sou adds, "It's th
notes, "We resurrected that from a song we co-wrote with the orig
Ah-ha, just as I suspected.

Like "Wreck," the tune "Herro" (pronounced Hair-oh) fr
connection. Sou explains, "I dated this guy a long time ago ... W
point he threw his keys. And I picked 'em up and took off in his
was a TR6 and, um, I didn't drive a standard at that point. And
the transmission fell out."

At this point Kevin, the lead titler, questions, "You are awa
to do with the lyrics (on *Esther*)?" "We ran out of time ... turned
written yet ... Then we wrote them ... Not at all keeping in mind
... we had no problem with any of it ... Except for the fact that we
titles," the members laughingly explain, "...took us a while to fi

Mary-Margaret (an Internet acquaintence of mine) catches
defends, "It really wasn't a mean song ... she (Mary-Margaret) li
year. ... everybody's been going through a lot of shit. It's not just r
Sou, "I am too." "Cool," replies Sou, "... as far as lyrics go ... wh
reflects the fact that this is a nice outlet for getting rid of bein
something, but it probably wouldn't sell." Whoa! And I thought i

One of the most entertaining bits on the new album isn't
"Omelette" is) an interview I heard on this AM radio station ... 70
in Tampa who is the head of the group whose sole purpose is to
... he's dead serious." I love you. You love me ... With a knickkna
I've got Barney on Satanism *and* copyright infringement!

Next I make the mistake of comparing the distorted guitar
Led Zeppelin IV. " I hate Led Zeppelin. I detest Led Zeppelin," Kevin
album in my entire life. I didn't even like 'em ... in the 70's whe
... it's a mere coincidence." Meanwhile Tony admits to owning so
very ending part of it. The last twelve riffs are a rip-off of the song
copyright infringement.

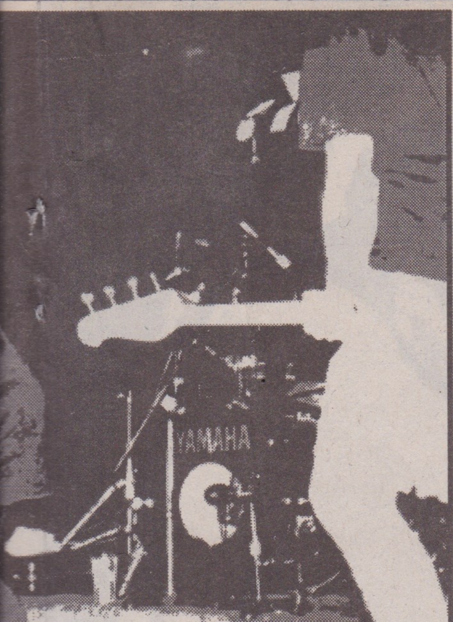
(DINK)

The tunes end. The conversation turns to the press. Some
even funky, on *Pigasus* — especially "Rectal Tear" (one of the f
For the record, Byron is not into funk or popping strings. Tony c
to do with the mix."

Even though none of them have read it, *Entertainment Weekl*
a long discussion. Souci summed it up: "You know, we really don
... scene." Still Tony says, "I consider myself to be a part of the
So what's my excuse? Have fun!

SOME OF THEIR FAVORITE T

Kevin: Elvis Presley, My White Bread Mom, Black Flag, anything
Tony: Grandfunk Railroad triplets, cats, business administration,
Souci: Literature, Pretty Mighty Mighty, Chanel No. 5 (the band)
Byron: Home, Black Flag, Clay, Girly Machine, the Turks, armpit



…JOEL TREADWAY
…S BY NATHAN WEAVER

too seriously, Kevin touts, "'Salisbury Steak' is our anthem. ... We wrote it basically ta fill out space ... we needed a good long solid song."

I confess, "I like ("Salisbury Steak") a lot ... It's a change of pace. But, ya know, I'm not a big fan. I don't know if I made that footnote yet." Their response: "I think we know that footnote ... We're not big fans either ... of ourselves."

YOU KNOW MY NAME

I recall one show where Sou, with her up-to-no-good grin intact, introduced nearly every song as being about a boy. Byron revealed, "She's talking about a girl actually." My point was that the first album has a lot more angry lyrics — whether they be about boys, girls, cats or anal fetishes. On the other hand, *Esther* has a lot of lyrics about being lonely. Sou pauses and responds, "You been reading *Alternative Press*?" "No ... " I added, "... and a lotta lyrics about being little or lowly." Sou sighs, "It's been a helluva year."

On *Pigasus*' "Wreck" Souci dreams of carwrecks while wondering if Jonathan, an old boyfriend/"pig," remembers her. "Wreck" reminds me of the earlier work on that tape I'm supposed to burn. Tony confirms, "It is our oldest song that we actually released." Sou adds, "It's the oldest thing we still play." Meanwhile Byron notes, "We resurrected that from a song we co-wrote with the original guitar player ... we wrote it in a garage." Ah-ha, just as I suspected.

Like "Wreck," the tune "Herro" (pronounced Hair-oh) from the new album depicts another boy-car connection. Sou explains, "I dated this guy a long time ago ... We got in to a very loud argument, at which point he threw his keys. And I picked 'em up and took off in his car, which was a bit of a mistake, cause it was a TR6 and, um, I didn't drive a standard at that point. And I got about halfway to the airport and then the transmission fell out."

At this point Kevin, the lead titler, questions, "You are aware that none of the song titles have anything to do with the lyrics (on *Esther*)?" "We ran out of time ... turned in the cover art with songs on it we had not written yet ... Then we wrote them ... Not at all keeping in mind the names of the songs ... It was effective ... we had no problem with any of it ... Except for the fact that we can't remember which songs go with which titles," the members laughingly explain, "...took us a while to figure that out."

Mary-Margaret (an Internet acquaintence of mine) catches my attention in "Tub Cheese Omelette". Sou defends, "It really wasn't a mean song ... she (Mary-Margaret) listens to it ... like I said ... it's been a helluva year. ... everybody's been going through a lot of shit. It's not just me ... I hope. Am I goin' nuts?" Kevin consuls Sou, "I am too." "Cool," replies Sou, "... as far as lyrics go ... when you run into an angry lyric ... it probably reflects the fact that this is a nice outlet for getting rid of being that angry. I mean I could write porn or something, but it probably wouldn't sell." Whoa! And I thought it was just about "art slackers."

One of the most entertaining bits on the new album isn't even something they wrote. "(The end of "Omelette" is) an interview I heard on this AM radio station ... 700 AM WLW, " Kevin explains, " ... with a man in Tampa who is the head of the group whose sole purpose is to get Barney off the air because he's Satanic ... he's dead serious." I love you. You love me ... With a knickknack, patty whack, give the dog a bone ... Now I've got Barney on Satanism *and* copyright infringement!

Next I make the mistake of comparing the distorted guitar/bass part of "Big Flattie" to something on Led Zeppelin IV. " I hate Led Zeppelin. I detest Led Zeppelin," Kevin goes on, "I have never owned a Led Zeppelin album in my entire life. I didn't even like 'em ... in the 70's when I was a kid. If there's a Zeppelin influence ... it's a mere coincidence." Meanwhile Tony admits to owning some Led Zeppelin. Kevin then confesses, "The very ending part of it. The last twelve riffs are a rip-off of the song "Revolution" by the Beatles." Uh-oh, another copyright infringement.

(OINK)

The tunes end. The conversation turns to the press. Some critics considered the bass to be too poppy, even funky, on *Pigasus* — especially "Rectal Tear" (one of the few tunes I like enough to yell out at shows). For the record, Byron is not into funk or popping strings. Tony concludes, "I don't see it ... A lot of it just has to do with the mix."

Even though none of them have read it, *Entertainment Weekly*'s recent Columbus scene article led to quite a long discussion. Souci summed it up: "You know, we really don't go out enough to make commentary on the ... scene." Still Tony says, "I consider myself to be a part of the scene. I have to be because I run the label." So what's my excuse? Have fun!

SOME OF THEIR FAVORITE THINGS

Kevin: Elvis Presley, My White Bread Mom, Black Flag, anything anal.
Tony: Grandfunk Railroad triplets, cats, business administration, leg-farts.
Souci: Literature, Pretty Mighty Mighty, Chanel No. 5 (the band), plungers.
Byron: Home, Black Flag, Clay, Girly Machine, the Turks, armpit noises.

No Violence

It's an interview with the Brazilian band No Violence, realized at the rehearsal place, São Paulo city. They are one of the most active bands in the small Brazilian scene nowadays, and have released three demos, four tracks on a Brazilian compilation LP, and one 7' on Sound Pollution Records called "Social Justice" (their debut). Actually, they are working to put four tracks on a split 7' with the Portuguese band X-Acto, and have a new drummer. Interview and all the pictures by Marcio Cotinelli.

MRR: Tell us who you are and how old you are!

Ruy: I'm 21 and I do the vocals.

Andre: I play bass and I'm also 21.

Rogerio: I play one of the guitars, and I'm 20.

Ruy: Scud, who's 24 and plays the other guitar, and our drummer, Luis, 22, weren't able to come due to personal problems.

MRR: How long has the band been around?

Ruy: It all started on April '89. We were a bunch of friends who were into HC, then we started playing.

MRR: Has HC been your main objective from the start?

Ruy: We always liked HC, but at the first moment only I was really into itâ. Our first guitar player and drummer came both from a death metal band, and the bassist was playing on a thrash metal band.

Andre: As a band, we always wanted HC since the beginning. All of us were not only into it, but we also used to listen to other musical styles.

MRR: Which bands influenced you then?

Ruy: At that time we were mainly into stuff like Cryptic Slaughter, ENT, Lärm, The Accused, Agnostic Front, R.D P, Napalm Death.

Andre: Also lots of Finnish bands.

MRR: How would you define your music nowadays?

Ruy: Hardcore, but we still listen to lots of different stuff, lots of grindcore, straight-edge, ska, etc. So, we can't call ourselves a grindcore band, or any other label We're hardcore!

MRR: What have you been listening to lately?

Ruy: Nations On Fire, Manliftingbanner, Op Ivy, Sick Of It All, Youth Of Today, Heresy, Earth Crisis, Gorilla Biscuits, G-Anx, Assuck, mostly American or bands sounding like American ones Lots of SE bands, and also some more melodic stuff like 7 Seconds.

MRR: How did the idea come up to do the 7" with Sound Pollution?

Ruy: I've been a penfriend with Ken Pollution, and I told him I was in a local band, he asked for our demo, I sent him a copy, he liked and offered to release us on a 7". We recorded it here in São Paulo. 8 trax, then we sent him the Dat with some artwork and he released it on the US.

MRR: You have some songs on a Brazilian comp put out by Devil Discos.

Ruy: Well, Devil isn't an all-Punk/HC label. Here in Brazil we barely have labels that deal only with HC, and Devil is an "alternative" label that puts out some HC.

Andre: When they want some money they release HC bands. They just wanna release profitable bands

Ruy: We're well-known around, then we were called to take part in this compilation. We don't like this label. We don't fit with them musically or ideologically, but as a Brazilian band, we could take it or wait another period of 5 years to get a better deal, or till we get some money to record something ourselves.

Rogerio: It was that or nothing! We also made it to get some experience.

MRR: What are the other bands on this comp?

Andre: This comp is called "Fun, Milk and Destroy", and besides us, there's Kangaroos In Tilt, Muzzarelas, IML and Lethal Charge. I like 'em all.

Ruy: I like 'em all, too, but specially Kangaroos In Tilt.

MRR: How do you like these bands, musically and ideologically?

Ruy: I like' em best musically. These bands don't take such a political stand as we do.

Andre: They're not that concerned about expressing what they think. We try to be HC not only on the musical side, but also through our ideas, attitudes and especially our lifestyles.

MRR: What do you know about the beginnings of the Brazilian punk movement?

Ruy: We grew up listening to these punk/HC bands like Olho Seco, Colera, RDP, Lobotomia, Psykoze, Inocentes, Fogo Cruzado...

MRR: Do you know anything about what

these bands were doing at that time?

Andre: We haven't taken part on that, 'cause we were still kids when such things were happening, but today we're aware of some of the things old punks were doing.

Ruy: I just started to be into Punk/HC due to these bands, but when the movement started in Brazil we were kids around 7 or 8 years old, at those days to me punks were those guys who used to spit on other people's faces.

MRR: Do you see what you're doing as a consequence of the Brazilian punk movement?

Ruy: Yeah, we started influenced by Brazilian bands.

Andre: Yes, but we try to improve not only on music but also upon ideas. We like old bands, but today we know that much of the things they used to say on their songs were far different from the attitudes they had.

Rogerio: Maybe we were more influenced by foreign bands than by Brazilian ones.

Ruy: Today things are different from those days. We live under different social conditions than those of the old punks. We have a better access to information in general, we have a different approach concerning life. When the Brazilian punk movement started we were still living under military dictatorship, under a terrible fascist repression.

MRR: Would you say your sound is original?

Ruy: I think we are. There's a little bit of everything we listen to on our music, but there's also some feelings of ours which make us distinguishable.

MRR: But there are a lot of clear influences, aren't there?

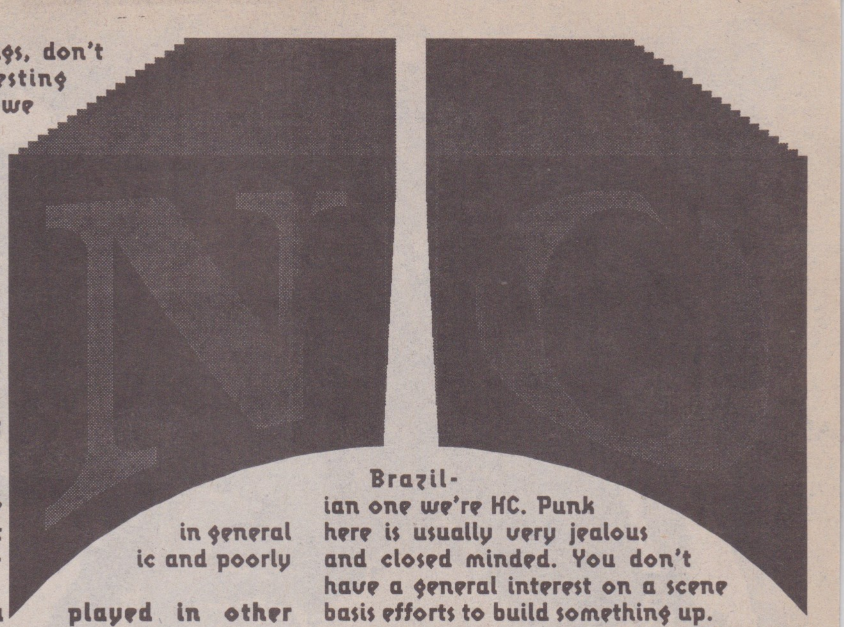
Rogerio: Yes, of course. But we don't base ourselves on only one band. We may sound similar to one band or another, but we don't sound the same. It has our personal touch, something unique.

MRR: Where do you get the info you have about music and ideas?

Ruy: Most of times not through media. We buy almost all the music we listen to directly from foreign distributors, or we trade with other people, we write to zines, etc. Here in São Paulo there are some mercenary record stores which have nothing but profits in mind when it comes to the HC stuff they get. They buy a record for US $7,00, and may sell it for US $30,00, over evaluating second hand records by saying they're rare. They cheat some not-so-well informed people, who end up buying this stuff and paying outrageous prices.

MRR: You think there's a huge lack of info about the international HC scene?

Ruy: Yes. Lots of people are into HC here, but don't have knowledge enough and end up submitting themselves to these record store's owners exploitation. Actually, people in general aren't that interested about getting up-to-date info. They don't write to zines, neither to bands, don't go to gigs, don't ask us interesting questions... So we came to the conclusion that we were almost a band without a scene. This scene of today which's being reorganized came after we had the band.

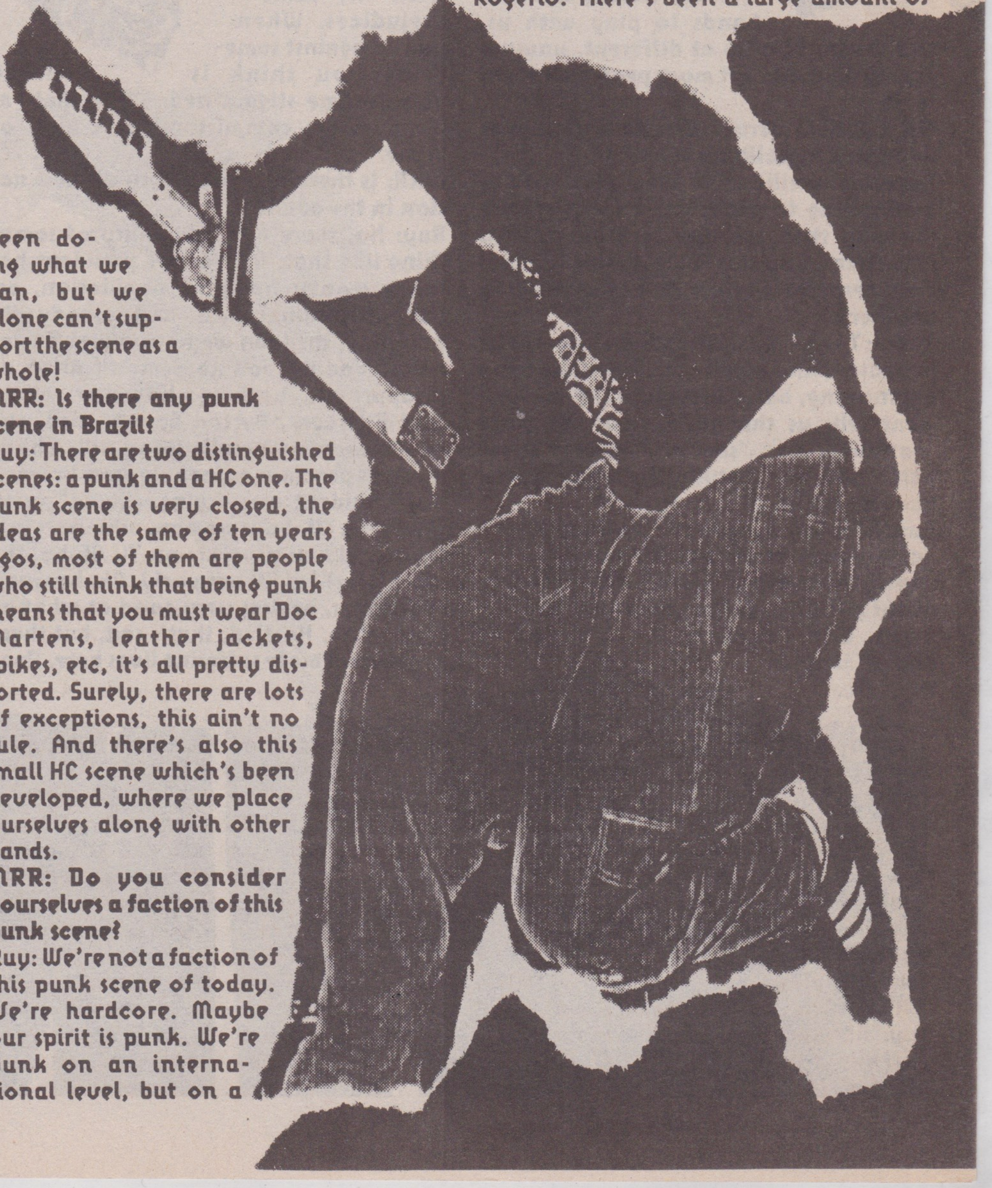


MRR: What about Brazilian zines?

Ruy: We have some zines, but in general they're sporadic and poorly informed.

MRR: Have you played in other states?

Ruy: We weren't able to play out of our state yet! Brazil's a very large country, and the scene is too empty. We have often been invited to play in other states, but we can't support ourselves on such an effort. We're totally unable to finance our gigs and transportation by ourselves. We have been doing what we can, but we alone can't support the scene as a whole!



MRR: Is there any punk scene in Brazil?

Ruy: There are two distinguished scenes: a punk and a HC one. The punk scene is very closed, the ideas are the same of ten years agos, most of them are people who still think that being punk means that you must wear Doc Martens, leather jackets, spikes, etc, it's all pretty distorted. Surely, there are lots of exceptions, this ain't no rule. And there's also this small HC scene which's been developed, where we place ourselves along with other bands.

MRR: Do you consider yourselves a faction of this punk scene?

Ruy: We're not a faction of this punk scene of today. We're hardcore. Maybe our spirit is punk. We're punk on an international level, but on a Brazilian one we're HC. Punk here is usually very jealous and closed minded. You don't have a general interest on a scene basis efforts to build something up.

MRR: There's lots of people in the HC scene; are they 'concerned'?

Ruy: Since a couple of years ago there's been happening a reorganization of the HC scene and as a result we are having more people who are getting involved. There's been happening a reconstruction of the HC scenario.

Rogerio: There's been a large amount of

new bands and people showing up on the scene, and they seen interested. We try to somehow contribute to this resurrection of HC. We always call new bands to play with us, and we try to play at different, unusual places, trying to get more people exposed to HC.

MRR: Is the average Brazilian youngster interested in political subjects?

Rogerio: Brazilians got themselves used to conforming to suffering. Youngsters are the way they are due to their parents influences, and this is something which's been perpetrated from one generation to another.

Andre: The government allows prices to be increased, and people pay it without any questioning, but if somehow the government tells us that we'll have no more "carnival" nor "samba" (typical street party and music style), then we would have a revolution!

Ruy: People are apathetic. Nobody gives a damn about anything! It's not only the youth, the average Brazilian doesn't care about political matters, peo- ple are always been fucked over and all they do is to bend their heads, voting for the same politicians and with the same prejudices. When you go against something you think is wrong you become stigmatized for that, as if you were committing some kind of crime.

MRR: Is there any possibility of mass action in the country?

Ruy: No, there's no possibility of something like that. Our former president has taken money from the population, on unconstitutional basis, and nobody did anything, the laws we have weren't executed, and we had no demonstration of disapproval, nothing. However, when that F-1 racer, Ayrton Senna, died, the whole country literally stood still, a holiday was proclaimed, people were in tears, our president was crying, "Xuxa" cried (Xuxa is a TV show woman, who stars in a successful kids program on TV Globo, the main Brazilian TV network). Ok, he was a sportsman, he was very good at what he used to do. He died, that's sad, but there are several more suffering lives here. People are dying of starvation, feeding themselves from the garbage cans, lots of workers die on their jobs due to poor security conditions. These are the real Brazilian heroes, those who manage to survive with a miserable wage (US $70,00 per month). Maybe the Europeans and Americans, those from the so-called First World, are unable to understand the suffering existence of Latin America, how entire populations of the so-called 3rd. World have been massacred by multi-nationals, people who are dying in the name of 1st World's economical development. We from No Violence are privileged people compared to the average Brazilian. Everyday we have decent meals, we can read, but we live among others who don't. It's an extremely unfair situation.

MRR: What's that picture on your cover about?

Ruy: It was taken from a newspaper, and it shows three Brazilian street kids covering their faces with their clothes. Street children in Brazilian big cities are a usual social problem. They leave their homes, usually at the ages of 8, cause their parents can't feed them, and end up doing small muggering on streets. Brazilian laws don't allow them to be prosecuted, due to their age, so some merchants pay death squads (formed by policemen) to exterminate them. We used that picture as an example of the Brazilian social inequalities. These things happen here everyday and nobody does nothing to change such a situation. It's easier to kill them than to change this whole unfair system.

MRR: Why are your songs sung in English?

Ruy: We find it easier to write lyrics in English. I really like a lot bands that sing in their own languages, and translate lyrics on their inserts, like X-Acto from Portugal, but I think that that's not such a help, 'cause some people just don't care about reading translations.

MRR: Is your music made for people in English-speaking countries?

Ruy: Sadly, due to a process of cultural domination, English today is the world language. We would be restricted to Brazil and a few other countries.

Ruy: We explain our lyrics at all our gigs. Our

VIOLENCE

demo comes with a booklet with translated lyrics, I'm sure we're spreading our messages. There are several bands which sing in Portuguese but are totally empty when it comes to lyrical contents.

MRR: How often do you play lately?

Ruy: We've played some gigs here in São Paulo.

Rogerio: Clubs here have nothing to do with HC. We play on some of them 'cause we don't have many options. Their owners think like that: "This band has some audience, let's make money with them!" We make no money. We are forced to bring our poor equipment, 'cause most of these places have no structure to live performances! Most of time we just have the literal space, the stage!

Ruy: We've been playing more on a regular basis on nearby towns, or on

the outskirts of our town, but most of times we almost pay to play, 'cause we get no money back, nor for expenses. **MRR: Do people at your shows have interest in your ideas?**

Ruy: Lately, I'd say so. After our gigs, some kids come to talk to us, saying that they've enjoyed our presentation, not only for the music, but also due to the things we talk about on stage, and this is not an usual behavior 'cause neither local bands or audiences used to do that. Some people even sing our songs along, emotionally.

MRR: What are your fave HC bands in São Paulo?

Ruy: Bands like Personal Choice, Clean Heads, and from closer cities, as Hatred, Active Youth, Submundo, Leucopenia, and lots more! I like 'em all.

MRR: Ruy, you have a straight-edge lifestyle; what's the difference between SE and HC?

Ruy: There's no difference. SE is a different approach of HC meanings. HC says that people should be free and develop an independent consciousness, so does SE. It stands for being free from drugs, cigarettes, alcohol, authoritarian and possessive sex, keep yourself sober and respect others. Vegetarianism means respect for animals, respect for life. To me, SE is a development of HC beliefs and principles but it's still HC. Our music, our attitudes, the social subjects we cover are HC. There's no difference in my eyes. Although we're not a SE band, we try to be a positive band, in the way that we don't instigate people to drink, to use drugs, saying "eat meat, that's cool", telling them to fuck everybody who's around. The other members of No Violence aren't SE, some of them have fun drinking, they're

obviously free to do whatever they want to. I see nothing wrong with that, they're individuals.

MRR: Do you feel harassed for having recorded for an American label, as the US is the leading political and economic exploiter in the 3rd World?

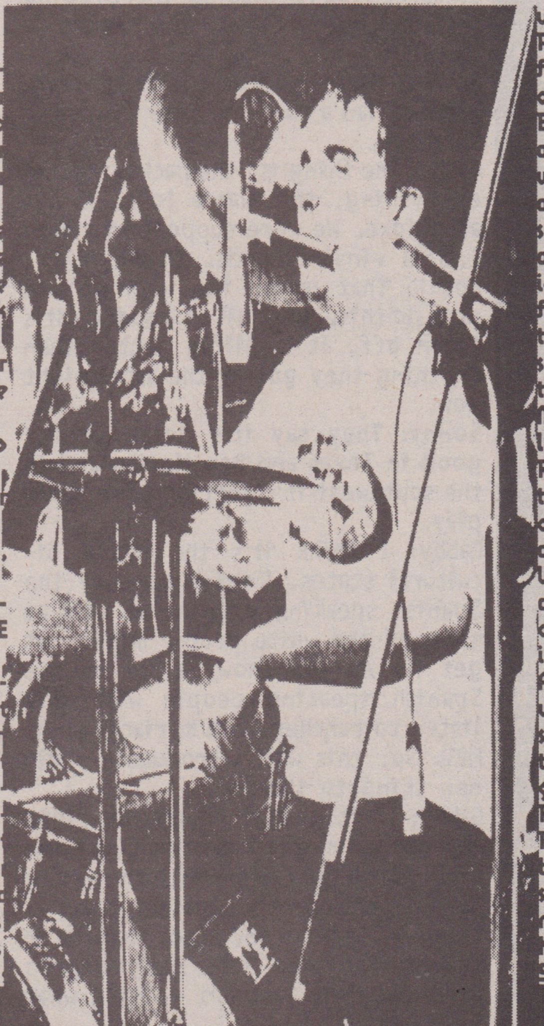
Ruy: What we don't like are American politics, not Americans themselves, especially 'cause most of the HC scene is in the US, as labels, zines, bands, etc. So, there are two sides of the same coin: one being the American politics towards the 3rd World, which imposes on us an economical and cultural imperialism; and the other being the Americans themselves, especially those involved on the scene. Ken, from Sound Pollution, is a real honest guy. If it wasn't for him we would have never had the opportunity to release a 7", nor here in Brazil, with own money and totally DIY, as it has came out. Here, even distribution would be a nightmare. We haven't got any invitation to record from Europe. I see nothing wrong in having had released an EP through an American label. American's policies are blatantly wrong, we feel that here, but I'm sure that most of those who are involved in the American scene don't agree with what their country has been doing to the 3rd World.

MRR: What would you like to say, finally?

Ruy: All I'd like to say is that's pretty hard to be hardcore in Brazil, as in Third World countries in general. We have to go against lots of things, it's a huge effort. We'd like to ask for some comprehension and cooperation from other scenes, specially some support. Besides taking part in your scene, help others, write to Latin American bands, give us some support, we really need that to develop, and I'm sure the world scene will be enriched with this too, 'cause it will be more people getting involved, more bands around.

Rogerio: We'd like to say thanx to Ken Pollution, and to all those who have been doing something for hardcore and say "fuck off" to all those who just want money from our lifestyle.

No Violence c/o Ruy F, R. Baturite 267, São Paulo, SP 01530-030, Brazil



drummers never get to jump...

Manic Hispanic are an L.A. area band comprised of members of other longtime bands who happen to be of Mexican descent. Their debut LP is now out, and it's great. They've taken early punk classics by bands like Black Flag, X, Wire, The Clash, Sex Pistols, Damned, Eddie & the Subtitles, Plastic Bertrand, The Stooges, Circle Jerks, UXA, Adolescents and The Buzzcocks among others and lyrically transformed them into hilarious punk for homeboys. Not only that, the music itself absolutely wails--as tight, powerful and direct as the originals.

Manic Hispanic was interviewed at El Doctora de Sueno en 11 de Julio, 1995, by Tony Reflex (a.k.a. Tony Brandenburg of the Adolescents). The complete band is: Jefe (Gabby Gaborno/Cadillac Tramps & X-Members) - vocals; El Hoakie Loco (Steve Soto/Adolescents & Joyride) - guitar, vocals; Tio (Sonny Lujan/Teamster) - vocals; Mo Grease (Maurice Torres/the Grabbers) - guitar; Chino (Ruben Rivera/the Grabbers) - drums; Mad Ralphie (Steve Acevedo/engineer & soundman) - vocals; Oso (Warren Renfrow/Cadillac Tramps & One Hit Wonder) - bass.

Sonny: How much you making? You don't make nothing?

MRR: Nothing. I get paid ... my paycheck is that I get to spend time with my ...

Sonny: With your friends? I thought you guys hated each other.

MRR: You know I listened to this through a couple times - I think it's fucking hilarious, but one thing I thought was a drag was that there's no lyric sheet in it and so some of the humor will be lost on people who don't speak Spanish or know Spanish slang, and for Spanish speaking people who don't know old punk. Like I think "ruca" would be lost on English speaking people.

Hoakie: See dude, we had to make a record for our young brown brothers to make them feel special, it isn't for whitey.

Gabby: It's to make whitey more inquisitive about the Spanish language.

Hoakie: It's to make you dig into the culture. You're sitting there going "what's up?" "What the hell's a 'ruca'?"

Sonny: Them goddamn things taste good. I had a ruca one time with some burritos.

Gabby: The thing is, the packaging and everything, this was a joke. It was all a joke. We were supposed to make 1,000 vinyl records. That's it.

Hoakie: That was the idea when we said we'd do this. Now, all of a sudden it's taken off. It's selling better than anything they got at the label right now.

Sonny: They say it's doing pretty good in Texas and New Mexico and in the southwest it's getting some radio play.

Gabby: I think it's the heavy bicultural states. I think some of the Spanish speaking people, as well as some of the white people might not get it. As you know, a lot of the Spanish speaking people will only listen to ranchero and mariachi music

MRR: So, this will introduce a whole new thing to them.

Gabby: If it goes through the right channels. I mean, I can imagine some of those songs falling into the wrong hands, completely against everything we believe in. I can imagine it falling into some little gang bangers hand and them just not getting what we meant.

Sonny: (back to the bi-lingual thing) I think a lot of kids pick up Spanish from bands like Cypress Hill, so they've already been exposed to the languages, they got some of that from them. They know.

Gabby: I think that while there are some kids that are interested in music, some are just interested in beats and the music.

MRR: It does sound great - the sounds, the guitars.

Hoakie: We did it in a day and a half.

Gabby: Most of the stuff was live.

Sonny: There's great musicians in the band. I think live, we're really good.

Hoakie: The band was empty until Sonny came in and sang "God Save The Queen".

Gabby: I think the reason it does sound so good is because it's live and where most bands feed off the crowd, we feed off each other, and just laugh.

Hoakie: Watching Sonny get all free and shit.

MRR: What's you're favorite War song?

Sonny: "Why Can't We Be Friends!" I'm from Harbor City where War is from.

MRR: Yeah, "Why Can't We be Friends!" kinda like "the poem" on your album - it's like a spoken word version of that!

Gabby: Yeah, you know, it's like no matter how people take most of the songs, when they get to the end of the record they go, "Oh, I get it. This is about having a good time. It's about fun."

MRR: It's great. Did you guys do that on the spot?

Gabby: Yeah. I think I did. The first time it came up was when there was a fight, so we started reciting poetry.

Hoakie: Yeah, and now it's great cuz we can drink like two beers when Gabby's doing the poem.

Gabby: Remember the Christmas poem?

Hoakie: Oh, the Christmas poem was us.

Gabby: It was the night before Christmas and all through the house, not a creature was stirring, not even Mousie.

Hoakie: It was the night before Christmas and all through la raza it was so fucking beautiful, it was Christmas.

Sonny: Some people might take it wrong, like the fucking politically correct friggin chicanos and all that politically correct bullshit they got going who think we're making fun of and stereotyping Mexicans or something.

Hoakie: Ace's brother came and he just

bummed out on it.
MRR: Yeah, I could see where that problem would happen – like the problems those two guys from Bakersfield are having.
Hoakie: Buck Owens and Roy Clark?
MRR: (laughs) No, the Bako Brothers. They were criticized for promoting negative stereotypes.
Sonny: The morning DJ's on the radio? Yeah, yeah.
MRR: Yeah. Lighten up. We can decide as young people how to describe ourselves and promote ourselves and it's a hassle when people tell us how and what to promote and get weird about it.
Gabby: I guess that's what makes our group so funny. I mean every group of people have their politically correct group. The black people have their politically correct group, and their gang bangers, and every group has it. It's the squeaky wheel that will get the oil. If they can't take a joke...
Sonny & Gabby: Fuck 'em!
Sonny: Yeah, come to the show and don't have fun.
Gabby: Go out and change the world. Fuck those guys.
Sonny: I'm fucking sick of this PC shit. We're having a good time. That stuff is just so corny. Some magazine people have already asked us about that stuff. It's a drag.
MRR: I think you guys bring out a part of American culture forward that many Americans don't have the opportunity to experience. And, it's a non-threatening fun atmosphere.
Gabby: You know, me, Sonny and Warren grew up in barrios like mixed neighborhoods. This combines the most important elements of my life – punk rock saved my life in a way, but culturally I know where I stand and I know where my ancestors are from. You know I've done a lot of studying on it and things I was blind to I've found out about in recent years. The whole Manic Hispanic thing has helped me out and opened my eyes a little wider and I didn't really realize there would be that element of people that would say "Well, fuck them, they are making fun of Mexican culture, fuck them, this and that." And it's just not that way at all. It's just fucking not that way!
MRR: Oh, I agree. I was listening to "I Got a Right" and realized that under the initial joke are some serious issues – for instance, that cruising is outlawed in many cities, that they shut down the boulevards to cruising, and that this is an important aspect of Hispanic social culture. I mean how many nights a week can you block offWhittier Blvd. to cruising?!!
Gabby: Look at any Hispanic neighborhood, man, there's a lot of fucking streets that are sealed
MRR: I mean you look at any big city and people hang out in front of the apartments and on the street. It's part of what community is.
Sonny: It's part of living. That's what they do. Some people find something wrong with that.
Gabby: It's no different than Ebenezer Jones sitting on his front porch.
Hoakie: Didn't I see you at the Silver Fox?
Sonny: Actually, it was the Ramrod. I seen you there.
Gabby: Your idea of cruising is a little different. It's Second Street and Long Beach.

MRR: So, how about the Howard Stern/ Selena thing.
Hoakie: Fuck. People just got to lighten up a bit. You know, so what. He's an idiot, but so are we, and so is everyone else. The guy's got a forum, so now he has to be responsible? Fuck that. The dude's sitting in a room in New York yapping his mouth off. Everybody is just so uptight these days, it's impossible to not offend somebody.
Sonny: It's the whole PC thing again. Who you gonna offend, who's gonna get upset now?
Gabby: You know there's something wrong when you can't have a bogue in a restaurant. (cigarette smoking is against the law in some California restaurants).
Sonny: We make fun of each other more than we make fun of anyone else. People shouldn't take it so serious.
Gabby: There's so many different things. It's like when black people run around and call each other 'nigger', it's not a problem, but if some other race does it there's a problem. Same thing. It's like we run around calling each other beaner, fat beaner, which we all are. We take great pride. (Sonny & Gabby show bellies).
Sonny: Show us yours, big man.
Hoakie: Fuck you.
MRR: I've seen it. Me and Hokey lived together for a while.
Hoakie: (to Sonny) Hey, speedo boy...
Sonny: Awooo, you otta talk, fat man.
Hoakie: I'm not talking about the size of stomach. I'm talking about the lack of penis you have.
Sonny: You got nothing boy, you're minus, it got sucked in.
Hoakie: Into your mouth, it's in your mouth.
Gabby: You gettin' this on tape?
MRR: You bet.
Hoakie & Sonny: (back and forth) What's up with you?
Gabby: Next question!
MRR: So, what are the words to "God Save the Queen" there, Sonny?
Sonny: You know what, me and my friend, a Costa Rican guy, he wrote down the words. I've got 'em at home. I don't really know 'em. I got em at home.
Hoakie: It's the only song he sings.
MRR: I don't understand Spanish, only words like 'Fuck'.
Gabby: Like, half of the Spanish speaking population in the States don't speak Spanish, they speak a combination of Spanish and English = it's fucking Span/glish.
MRR: Yeah, linguists are into this combination of language cuz it's like a more sophisticated use of language = it's more creative = an interplay, a third language.
Gabby: Yeah, and those fucking beaners didn't even know it! (laughter)
MRR: That's what I like about "I Got a Right." Yeah, I got a right to ...
All: Speak whatever fucking language we choose.
MRR: Yeah, there's groups in this country that would outlaw the teaching of another language under the English Only flag = pull out Spanish from the schools. What they imply by doing this is to say that English is a better language than Spanish, and this implies that Anglo culture is more valid than Hispanic culture. Those are pretty fucking serious issues.
Gabby: You know, if the band goes to the next plateau, those are issues that will be in our face, you know, you're hitting the nail on the head. I don't think that schools should be segregated, you know, so maybe that Span/glish aint such a bad idea. Then you'll hear the teacher say "Quitay (photenic = check spelling) Kids!"
All: (back and forth) You guys stop it, I'm gonna send you to the principle's.
...Cavarone!
...I'm not ascared.
...You're just a liar.
...No big thing.
MRR: So, do you guys think Billy Joel & Billy Joe might be related? Think about it.
Hoakie: They're the same dude.
Gabby: Think about that. Take Billy Joel and dye his hair green.
Sonny: Yeah, think about it.
Gabby: That's bizarre. That's a good question, man. I never thought about

it.
Hoakie: I'm gonna go take a dump and ponder that one. When I come back, I'll have an answer.
Gabby: You know, it's neat, one of the parents of those guys used to throw 'em in the van and help them tour.
MRR: Great tour support! Hey Hoke, we played with the drummer when he was in the Lookouts. I ran into him at a party a couple of weeks ago - at the On Broadway.
Hoakie: I guess the Adolescent's weren't a friend making band. We were more interested in sitting in our room drinking beer.
MRR: Maybe we should have covered "Why Can't We Be Friends?".
Sonny: Let's burn Courtney Love for a while.
MRR: Ok. How about O.J.. did he do it?
Hoakie: Fuck it.
Gabby: If he was a Mexican, he'd already be hung. Mexicans are last dudes to catch the trickling of anything, including justice.
MRR: Whooa! What's up?!!
Gabby: I got a traffic ticket last week, and I couldn't pay it so I have to do community service. I have to do cherry picking, the judge said.
Hoakie: He said "Hey boy, I got a field of strawberries for you."
MRR: Yeah. Give me them big fucking pumpkin bags and get on the side of the freeway.
Gabby: He said "I understand you people are good with gardens and mine is out of control."
MRR: No he didn't!
Hoakie: That's my favorite thing at a Manic show - Gabby gets up on stage and says "Hey, I know what your thinking... You look at me and say, "hey, what's my, gardener doing up on stage?"
Gabby: "He should be cutting my lawn"
Sonny: "Why can't we be friends? Why can't we be friends?"
MRR: It's on the next Manic Hispanic record. You gotta play a War song.
Gabby: Actually Manic was thinking of conforming, putting on Kiss make-up and renaming the band as Beso, with such classics as "T.J. Rock City".
Hoakie: "Lupe, I Hear You Calling"
Gabby: "I want to tuck and roll all night and metal flake all day" "Brown Diamond", "It's Tequila time again". Have the drum kit up on car jacks.
MRR: God you guys could make a great video.
Hoakie: It would be fun to do a tour but it's hard because we're all in different bands. I'd want to do a tour cuz we're all friends, except for me and Sonny.
Sonny: Soto's buggin' me lately. I gotta admit it.
Hoakie: I've been trying for a long time.
Sonny: So, let's talk about the Manic world tour.
MRR: Well, it might be a good idea, especially if this thing takes off!
Gabby: Yeah, look at Dread Zeppelin. They made all kinds of cabbage.
Hoakie: Shhh.... dude, this is for Maximum Rock and Roll.
All: laughter.
Hoakie: Off the record? Manic Hispanic is like McDonald's. It's a corporation. If the fry guy is sick and can't make it, ya get another fry guy. Johnny Two Bags and Randy Bradbury fill in all the time.
Gabby: Two Bags and Bradbury. Hispanic fry guys.
MRR: You guys are liars! Two Bags is lighter then I am! No way, uh-huh! You guys are busting my vision of you! I'm devastated!
Gabby: (to Hoakie) You see? You see how society's tables are turning?! !
Hoakie: See, we are equal opportunity employers.
Gabby: Johnny got to sit in the back of the tour bus. (Johnny Wickersham is a white guy who fills in live, sometimes)
Hoakie: We don't want whitey to say we don't look out for him too!
Gabby: If it wasn't for Johnny coming

in, who would organize?
Sonny: "Why can't we be friends, why can't we be friends?"
MRR: Are you familiar with any of those great bands coming out of Mexico? A bustin' punk rock scene.
Gabby: Yeah, there's lots of great bands down there. There's so many people in Mexico that if a band busts big down there, they don't ever have to leave there.
Sonny: Have you heard of that one band Selena's last song?
Gabby: Take it easy man.
MRR: Whooa, it's gonna come down on you, now.
Hoakie: We don't want the Mecha people getting mad.
Gabby: Fucking burying cats in our front yard and everything.
Sonny: Oh no! Llerona!
Hoakie: Llerona gonna git you.
Gabby: (farts) God, Sonny. Fucking cochino.
Sonny: Don't blame Sonny for the farts.
Gabby: Hey, mighty ducks. (farts)
MRR: How did you do that? No way!
Gabby: It's bitchen Tony, just cup your hand like this, put it down your pants
MRR: No way!
Gabby: It's fucked up, I learned it at the Mecha club.
Sonny: Lusty Lady rules, you know the Lusty Lady, right?
MRR: No.
Sonny: Come on!
Hoakie: Lusty Lady, San Francisco. See, I'm down for the corner booth cuz it's just you, the plexi-glass and a chick.
Gabby: What about the chicken sessions in San Diego?
MRR: What?! ! I don't know, but next week I'm going to Amsterdam.
Hoakie & Sonny: There you go.
Sonny: Do you know what he's talking about for Maximum Rock & Roll? (laughter)
MRR: ???
Gabby: It won't fly. (all laugh)
Hoakie: Well, Maximum Rock & Roll goes worldwide. So, the kids in Amsterdam will go mm-hmm. That's right. Go to Amsterdam, see the chicken. I hear the prostitutes are right up there in the window.
Sonny: Yeah, window shopping.
Hoakie: Hey, yeah Sonny. You were a sailor. You're a world traveler. You ever sail to Hamburg?
Sonny: You know, in Mexico once I got laid for a carton of cigarettes. I don't even smoke.
Gabby: God, what ever happened to the good old saying "choking the chicken?" Jacking off is politically correct these days, isn't it?
Hoakie: Whatever happened to candy and romance?
Sonny: Whatever happened to Hang Ten clothing? Remember the little feet? I got laid in Mexico in San Carlos for a Hang Ten t-shirt and a pack of cigarettes.
MRR: She gave you that much?
Hoakie: I'm picturing you on a boat with a bunch of dudes for like 30 days.
Sonny: Yeoow! Yeoow baby! Why can't we be friends, why can't we be friends?
Gabby: You ever fag off?
Sonny: No. I beat off. Once I beat off on a transvestite's face.
Hoakie: Nuh-uh. You and Gumby?
Sonny: Nope. Just me.
Hoakie: And you knew it was a transvestite?
Sonny: Oh yeah. He was cute though. I was drunk. I was drunk and mean. I said, "You know, you little pervert..." and I shot a load in his face, and got some in his eye. True story.
Gabby: ...Oh Jesus Christ!
MRR: This is supposed to go into Maximum Rock & Roll.
Sonny: I was drinking then. I'm a changed person now.
Hoakie: Look at Gabby.
MRR: (staring at the ceiling)
Sonny: Each to his own. I don't care.
Gabby: Right on, man. So..... ever queer off?
Sonny: Nope. That's as close as I came to queerin' off, was doing that.
Hoakie: That's coming close!
MRR: What are you guys gonna do next?
Gabby: Be rock stars, become Menudo.
Hoakie: Sell out.
MRR: Become the 40 year old Menudo.
Gabby: Same rule goes for Manic. Once you got hair on your nuts, you're out.
Sonny: I shave.
Hoakie: That's what I worry about. If I lose too much weight, you skinny guys will kick me out.
Sonny: Watch it!
Hoakie: Yeah, but I gotta do it.
Sonny: Watch it!
Hoakie: I'll fucking call you on it!
Sonny: Watch it! Don't go Richard Simmons on us.
Julie (Manic Hispanic publicist comes in): We have a phone interview, one of you guys have got to do it.
Sonny: I'll do it. (leaves)
Hoakie: Leave the hood. Hey feo! Feo!
Gabby: Feo! Hey feo!
Julie: Hey feo!
Gabby, Hoakie: (laughing) No, don't call him that. It means ugly!
Sonny: I gotta go. I gotta go work.

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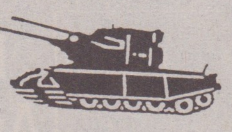

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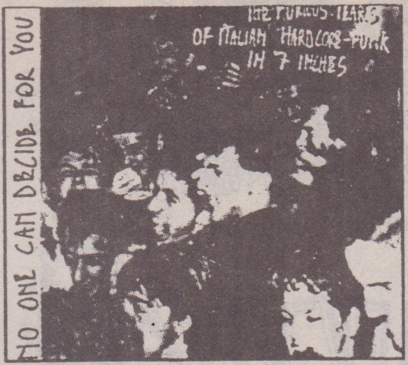

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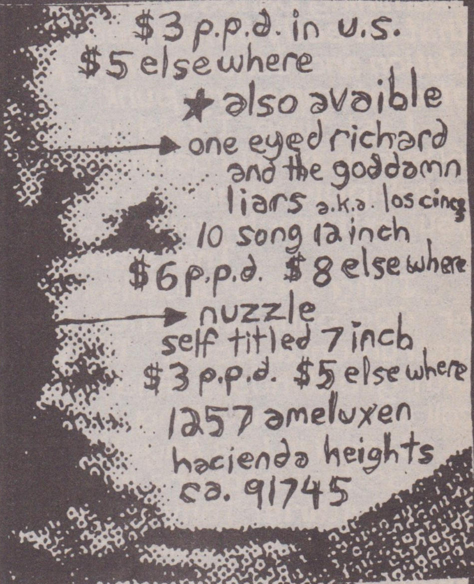

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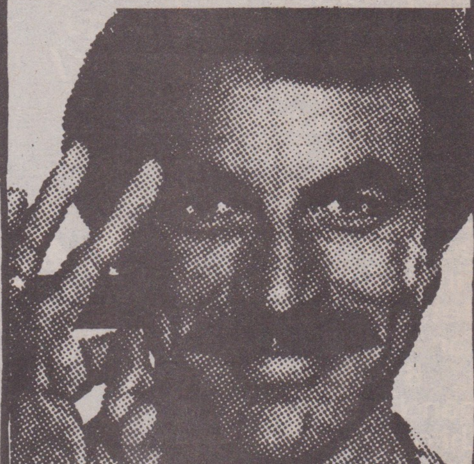


This month... Sixties Punk Kings Pt 2

By Chris Davidson

PIONEERS OF PUNK

This is the eighth installment in a series examining bands of the 1950s, '60s and '70s that directly influenced the 1976 punk revolution and, consequently, planted the seeds of contemporary punk.

Last time, I told you about four tough '60s bands, all rocking hard in the glorious pre-hippie years. I've got four more for you, extremely worthy of your ear-time.

The Standells

I dig the Standells more than any other '60s punk unit. They had the looks and instrumental power. They had killer songs with great hooks. And they had rock-and-roll roots a mile long.

Based in Los Angeles, the Standells began as frat rockers in the Kingsmen style, when guitarist Tony Valentino and keyboard player Larry Tamblyn (brother of actor, Russ) began playing together around 1962. Soon, they added Gary Lane on bass and drummer Gary Leeds. Their early work, including recordings for Vee Jay and Liberty, is criminally neglected and difficult to find. Zilch on the reissue front, so far.

By 1964, the band was cruising through movie appearances ("Get Yourself a College Girl"), providing background music for other films ("Zebra in the Kitchen" and "When the Boys Meet the Girls") and doing loads of television work. Gary Leeds left to become an English popster as one of the Walker Brothers and was replaced by Dick Dodd, a one-time Mouseketeer. The retooled band signed to Capitol subsidiary, Tower, in early 1965. They emerged as West Coast punks, all bowl cuts, pegged white Levi's and pointy boots.

Their initial Tower session was held in Hollywood in March under the supervision of Ed Cobb. The band recorded "Dirty Water" and "Rari" for a 45, along with a third song, "You Were the One." The single hit big, and the band set out to promote it, consequently taking nearly a year to get back into the studio for their debut Tower LP. In April of 1966, between tour dates in

Seattle, they recorded the *Dirty Water* LP in the same studios used by the Sonics.

And it shows. *Dirty Water* is a pop-punk masterpiece, one of the best albums of the mid-'60s. It also set the tone for nearly all the band's work professionally played punk with a heavy backbeat, sneering vocals and straight-on arrangements. You can now hear the album in pristine sound thanks to New York's Sundazed label, which has recently reissued all four of the band's Tower albums, adding rare photos and bonus cuts to the already-killer LPs.

Album high points are tough to isolate they're all great snotty raveups. The title hit is obviously among the best punk radio songs ever recorded. "Little Sally Tease" is a fuzz/organ frat monster. Let me stop before I review the whole thing. The CD features a slew of bonuses: "Rari" in its full, uncut version; "Batman" from the Seattle sessions; "It's All in Your Mind," a 1965 pop song cut as an audition for Cobb; and three solid punk tunes from later in 1966 with different bass players.

The group's unstoppable second Tower LP followed quickly: *Why Pick on Me* (subtitled *Sometimes Good Guys Don't Wear White*). "Good Guys" was originally the follow-up single to "Dirty Water" and was also included on the *Dirty Water* LP. It was so strong, though, it soon became the centerpiece of this album. Recorded in June, 1966, around the same time as the band was chosen to support the Rolling Stones on tour, *Why Pick on Me* is another wall-to-wall pop-punk killer. The only change at hand is a new bass player, Dave Burke, who replaced Gary Lane.

Highlights naturally include "Why Pick on Me," a dense down-with-chicks rant, and "Sometimes Good Guys Don't Wear White," a supremely wild and crashing put-down of straight life. "My Little Red Book" and "Have You Ever Spent the Night in Jail?" are killer. I also like "Looking at Tomorrow," originally cut from the LP and sounding like a Monkees outtake. There's more, too, and you'll hear it when you buy it.

Bonus songs are 1966's frantic "Our Candidate," written by Mike Smith of Paul Revere and the Raiders, a band who incidentally did lots of television work with the Standells, and two more songs from the album sessions, "Don't Say Nothing at All" and "The Boy Who is Lost."

The band's third Tower LP *The Hot Ones!* once occupied the bottom rung of their recorded work, a late-'66 collection of current top 40 cover songs. It's all very faithful to the originals and pretty uninspired. But Sundazed has changed that with its reissue, adding seven strong bonuses.

Starting off is "You Were the One" from the first Ed Cobb sessions in March, 1965. "School Girl" and "Ten O'Clock Scholar" date from the fourth LP sessions in late '66. "When I Was a Cowboy" and "Don't Tell Me What to Do" were originally a Tower 45 released by the Sllednats in 1967 (you geniuses can figure out where that name came from). "Don't Tell Me What to Do" is one of those weird megaphone vocals like "Winchester Cathedral" that were big in 1966-67. "Misty Lane" is a Chocolate Watch Band tune. Finally, "Standells' Love Theme" is an organ instrumental from '66.

In early 1967, the Standells dropped Dave Burke and added John Fleck on bass. With him, they filmed a great nightclub scene for AIP's "Riot on Sunset Strip," based on the famous riots of the previous fall. Reissued on Big Beat, the soundtrack features two from the Standells the title song and "Get Away from Here" and a deuce by the Chocolate Watch Band. The remaining 6 cuts are filler that never appeared in the film.

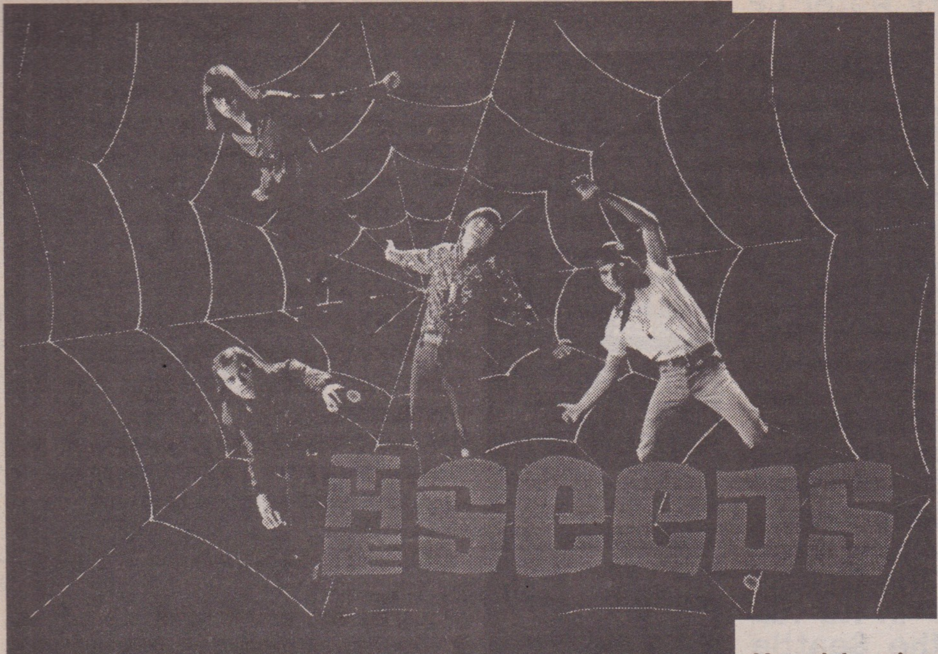
The band then issued a new 45 of "Try It"/"Poor Shell of a Man," which sold well in Los Angeles before it was banned for lyrical content. The *Try It* LP, built around that single, was issued in early 1967. A mixed bag of half punk (mostly recorded in '66) and half psych/soul, *Try It* has its moments, notably the title tune, "Barracuda," "All Fall Down" and "Riot on Sunset Strip," an exploito classic about long hairs vs. the fuzz.

Bonus songs aren't much this time, given the Hendrix-era timeframe. "Get Away from Here" is the second movie cut. "Try It" has an alternate and weaker vocal. "Animal Girl" (which I swear sounds like Elvis Costello) and "Soul Drippin" (egregiously funky) comprised the band's final Tower single, recorded in late '67. "Can You Dig It" is from the same final Tower session. It ain't "Dirty Water." In fact, it could be the Doobie Brothers.

Not surprisingly, the Standells began to dissolve after *Try It*. Dick Dodd split for solo work. The remaining members trudged onward. I keep reading that a late version of the band featured Lowell George, but I could care less.

The Seeds

Let's talk primitive for a moment. Sky Saxon and his band, the Seeds, built their early careers as monster LA punks on two chords. Sky's electric razor vocals, and the



powerhouse rhythm of troglodytes at play. They epitomized 1965 punk, releasing two albums of virtually the same song repeated over and over with little variation. Don't believe me? Drop a needle on *The Seeds* or *A Web of Sound*.

Ah, would but they had stopped there. In no time, though, they blew it all to become flower children and sing about magicians and elves. Sky, as you probably know, is still lost without a map, raving about meditation's healing powers and Hawaiian health food. Someone show him a picture of Little Richie Marsh.

That was Sky's first show-biz incarnation back in 1961, or so. Little R.M. may have sounded like Paul Anka's cousin with sun stroke, but there was a caveman in those loafers. And on a slew of obscure 45s over the years, our boy fronted increasingly wild groups such as the Soul Rockers and the Electra Fires. The details are very sketchy and the music hard to find, but some of this early work is on *New Fruit from Old Seeds*, an LP on Archive International Productions from '83.

In 1965, Sky gathered around him the hoariest-yet group of grunge-kings: Jan Savage (guitar), Daryl Hooper (keyboards) and Rick Andridge (drums). And in July, the Seeds began recording for GNP/Crescendo. Three singles of one-note drone-punk crept onto the market over the next year: "Can't Seem to Make You Mine"/"Daisy Mae" followed by "Pushin' Too Hard"/"Out of the Question" and "The Other Place"/"Try to Understand." The band's rep grew but not their wallets, as the 45s failed to break the charts.

That quickly changed with the release of their first, self-titled LP, which included a new take of their second 45, "Pushin' Too Hard." While still only an album cut, "Pushin" began a run in local LA markets, and GNP quickly released it on 45 backed with "Try to Understand." I still can't fathom this, but the single raced into the national top 40 in December, 1966, making the Seeds a hot property. Sky actually made a cameo in the 1966 film, "The Big T.N.T. Show."

The band's second LP, the pounding *A Web of Sound*, was in stores by year's end. Sure, they were already veering toward mind-expansion with the 14-minute "Up in Her Room," but you'd be hard-pressed to find a more primal artifact. Two singles followed in quick succession in 1967 before the band's fatal misstep, their third LP, *Future*. Brimming with flower power, the album blows wide open any semblance of punk chops. A song titled "March of the Flower Children" tells the whole story.

During the summer, the band filmed a song for AIP's "Psych-Out," released in 1968 with Bruce Dern and Jack Nicholson. Then after a new, non-LP 45 of "The Wind Blows Your Hair" flopped, Sky decided he wanted off his label. Here it gets weird: Sky then bumped into Muddy Waters in a record store and somehow figured the Seeds would record a monstrously horrible blues album as a contract-breaker with GNP. Instead of rejecting the tapes, GNP rushed out *A Full Spoon of Seedy Blues* as the band's fourth LP, nearly killing the band's career in the process. Fans of insipid white-boy blues take note.

The original Seeds delivered a final LP to GNP, *Live at Merlin's Music Box* (also called *Raw and Alive*), a wild document of the group with stripped-down songs, old and new. It looked bleak, but GNP tried to secure the band a hit with a last-ditch, but unsuccessful, effort "Wild Blood"/"Fallin' Off the Edge" produced by Sky's pal, Kim Fowley. Interestingly, Sky and Fowley may also have collaborated on a mysterious LP called *The Fire Escape* issued around the time of *A Web of Sound*. It's all punk covers, including two Seeds songs, by an anonymous band.

Sky continued to front a version of the Seeds as late as 1971, when he and unknown sidemen released two 45s on MGM and a

one-off single on Productions Unlimited. Since then, Sky has played the role of acid casualty on vinyl numerous times, with loads of recordings under his own name, "Sunlight" Saxon and other offensive monikers. You could skip them all and live a perfectly complete life.

The Count Five

Before understanding the Count Five, you should read the first chapter of Lester Bangs' book, "Psychotic Reactions and Carburetor Dung," a collection of his work dating back to the early '70s. He talks about the magical hold the Count Five had over him at a time when rock-and-roll was fading in the late '60s. Typical of Bangs' work, it sparks and sputters and somehow relates exactly what was running through his cough syrup-fueled noggin at the time.

The Count Five were teenage college students living in San Jose who recorded one classic punk number, "Psychotic Reaction." End of story. Actually, there's a bit more to it but not much. Before the Count Five formed, key members John Michalski (lead guitar) and Roy Chaney (bass) played together in instrumental groups in the early 1960s. With the British Invasion, they brought Kenn Ellner on board as lead singer and changed their name to the Squires. A neighbor, John Byrne, originally from Ireland, joined in 1964 on second guitar.

Throughout 1965, the Squires, who also included Skip Cordell (drums) and Phil Evans (keyboard), played the local circuit. In early 1966, Craig Atkinson replaced Cordell and Evans split. The new lineup became the Count Five. Byrne soon wrote a new song "Psychotic Reaction" that the band added to their live show. With help from Brian Lord, a local DJ, they signed to Double Shot in the summer of 1966. The new label recorded "Psychotic Reaction," and the song went Top 5 nationally.

The story gets real familiar: limited touring, television work, an LP of great inept garage tunes called *Psychotic Reaction* to promote the 45. And, of course, more stiff singles followed before Michalski and Chaney quit, thus ending the band's short career.

Or so I believed. According to Bangs, however, the band cranked out four more albums over the next few years. Two more for Double Shot: *Carburetor Dung* and *Cartesian Jetstream*. And two for Columbia: *Ancient Lace and Wrought-Iron Railings* and *Snowflakes Falling on the International Dateline*. Can this be? If this is true, I'm glad I've never heard them, 'cause judging by the last few tunes on a new compilation CD, *Psychotic Reaction: The Complete Count Five*, the band sucked enormously after the first album sank from the charts. Oh well, blast "Double-Decker Bus" or "Pretty Big Mouth" and pretend the Count Five were all killed the morning after they recorded their first LP.

The Barbarians

Not a great band by any stretch, the Barbarians will nonetheless live in the hearts of garage punks for one simple reason: The drummer's left hand. As in, he doesn't have one. That's right, lucky Victor "Moulty" Moulton blew off his mitt with a pipe bomb and simultaneously created one of the best gimmicks to ever grace a punk combo, this in an era of supergreat gimmicks. The Raiders could wear pantyhose. The Doors could make auditoriums of people mysteriously fall asleep. And, dammit, the Barbarians could have a hook-handed drummer who also sang. Moulty was also known for shoulder-length hair as early as '64, but I think the hook was plenty.

Together with Bruce Benson (lead guitar), Jeff Morris (rhythm guitar) and Jerry Causi (bass), Moulty led the Barbarians from their Provincetown, Mass., home to the outer reaches of rock-and-roll stardom in 1964-65. The band released its first 45 ("Hey Little Bird"/"You Got to Understand") in 1964 and also appeared in the great "T.A.M.I. Show" movie alongside Chuck Berry and the Beach Boys.

Another cool single, "Are You a Boy or Are You a Girl," made some chart noise, and the band recorded an LP titled after it. Now reissued on CD, the album is rough and ready in spots, particularly the title cut, "What the New Breed Say" and "Take it or Leave It." Too much of it, though, features quasi-folk arrangements

and tame playing covers of "Bo Diddley" and "Memphis" barely break a sweat.

The big problem, though, is its cover: four tough rockers dressed in the latest cool-guy duds all sporting *sandals*. And not regular ugly sandals at that, but medieval leather ones that strap around the big toe. I'm sorry, but sandals are beyond lame. Of course, with the advent of the horrific sports sandal, things've gotten completely crazy, but sandals were sorry in 1965, too. They look horrid, and they send out a message of unbridled squareness for all to see. And don't sing me the "it's comfortable" song, either, because comfort is way overrated.

The CD reissue adds one cut, a bizarre country/soul confessional called "Moulty," about our boy overcoming the stigma of his lost paw. By the way, I saw Moulty in a record show a couple of years ago and was gonna ask him if he'd gone on from the Barbarians to lead the '70s group Dr. Hook, but I figured he'd flip out.

Before we close the lid on '60s punk, I have to mention a few more gems, namely the *Back from the Grave* compilation series on Crypt, originally out a few years ago and now on CD. It's simply the best place to start learning. Big-shot combos that I haven't talked about like the Music Machine and the Syndicate of Sound now have collections available. And do yourself a favor and find the Monks' CD, *Black Monk Time*, on Repertoire. They were five American servicemen in Germany, whose sole LP is insanely wired rock-and-roll by men in burlap robes with patches shaved into the crown of their head. Like Friar Tuck gone electric.

The Sixties Punk Kings Discography

The Standells:

Dirty Water CD (Sundazed) 1994. Reissue of original Tower album.

Why Pick on Me CD (Sundazed) 1994. Reissue of original Tower album.

The Hot Ones! CD (Sundazed) 1994. Reissue of original Tower album.

Try It CD (Sundazed) 1994. Reissue of original Tower album.

Riot on Sunset Strip CD (Big Beat) 1993. Reissue of 1967 Tower soundtrack with 11 additional Standells cuts, all of which are on the Sundazed collections.

"Twitchin'"/"Dream World" (Sundazed). Two 1964 frat rock cuts recorded before their punk period.

The Seeds:

The Seeds (GNP). First LP featuring "Pushin' Too Hard."

A Web of Sound (GNP). Second LP. Also available on a CD together with the first LP.

Future (GNP). Third LP. The problems start.

A Full Spoon of Seedy Blues (GNP). Fourth LP. Universally despised, Claptonesque white blues.

Live at Merlin's Music Box (GNP). Fifth LP.

Fallin' Off the Edge (GNP). Odds and ends LP from 1977.

Travel With Your Mind (GNP). CD sampler.

Evil Hoodoo (Drop Out) 1988. CD sampler.

A Faded Picture (Drop Out) 1991. CD sampler.

The Count Five:

Psychotic Reaction: The Complete Count Five CD (Performance) 1994. Includes the original first album plus lousy later work.

The Barbarians:

Are You a Boy or Are You a Girl CD (One Way) 1994. Straight reissue of the band's sole LP with one added track.

"Hey Little Bird"/"You Got to Understand" (Jay). Repressing of their first single, circa '64.

While Chris Davidson will be continuing on with his series of pre-1977 bands that have influenced modern day punk rock, we are now looking for someone to begin a new series that will cover the 1977-1981 era groundbreaking bands. If you have the extensive knowledge and record collection, plus good writing skills and access to a computer or typewriter and want to undertake this new project that will probably span years, then write in to me and we'll talk about it. Tim

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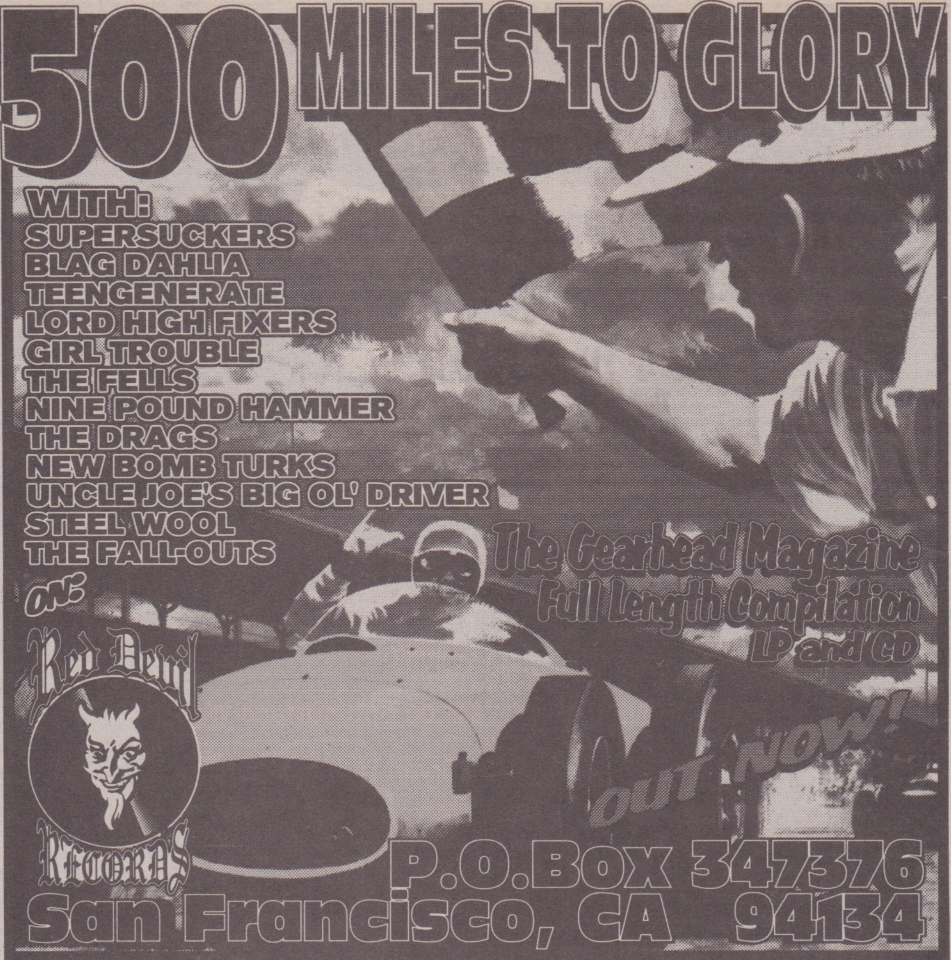

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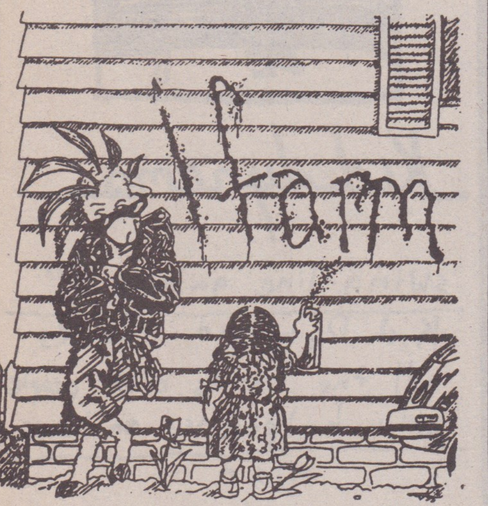

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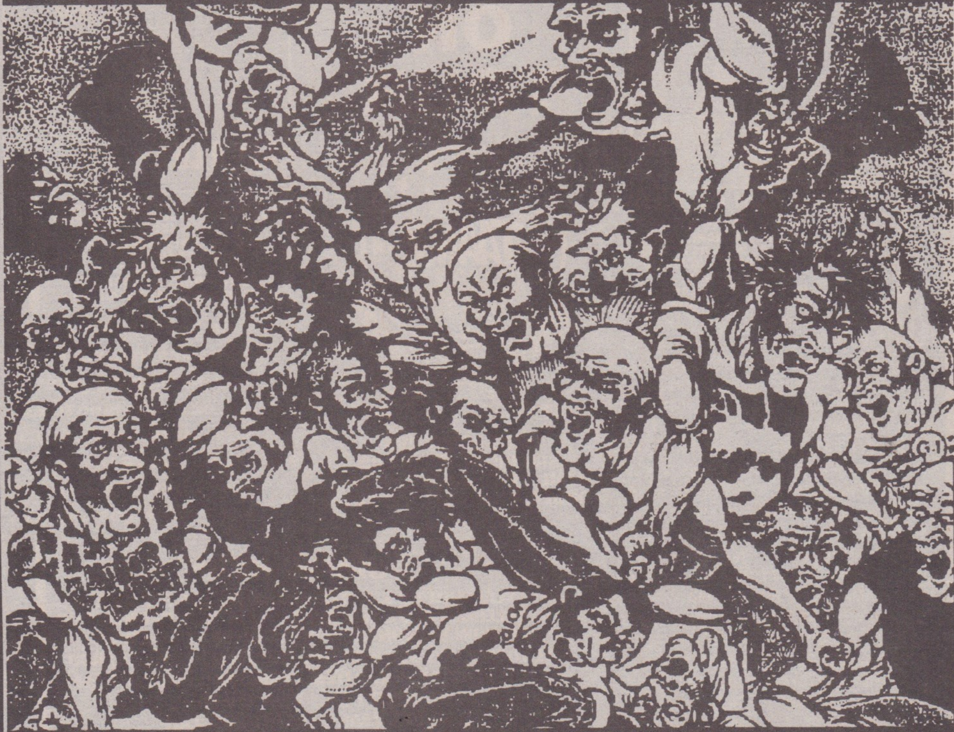

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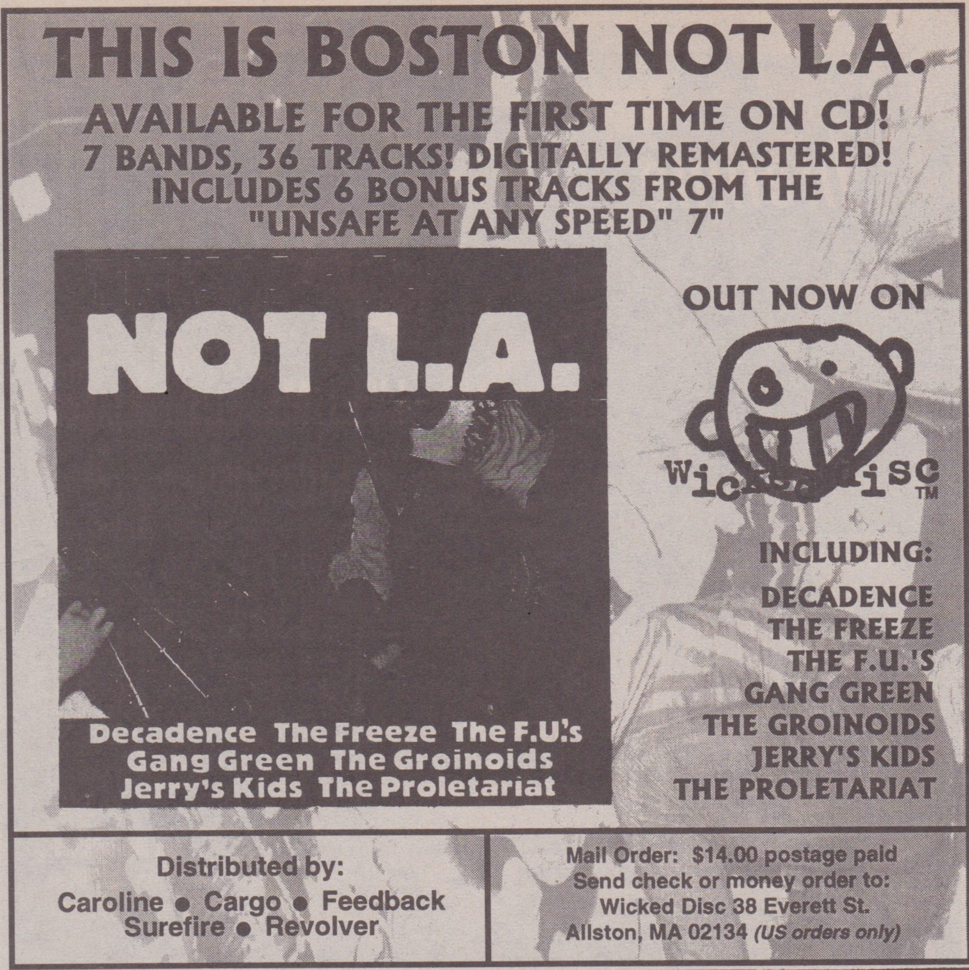
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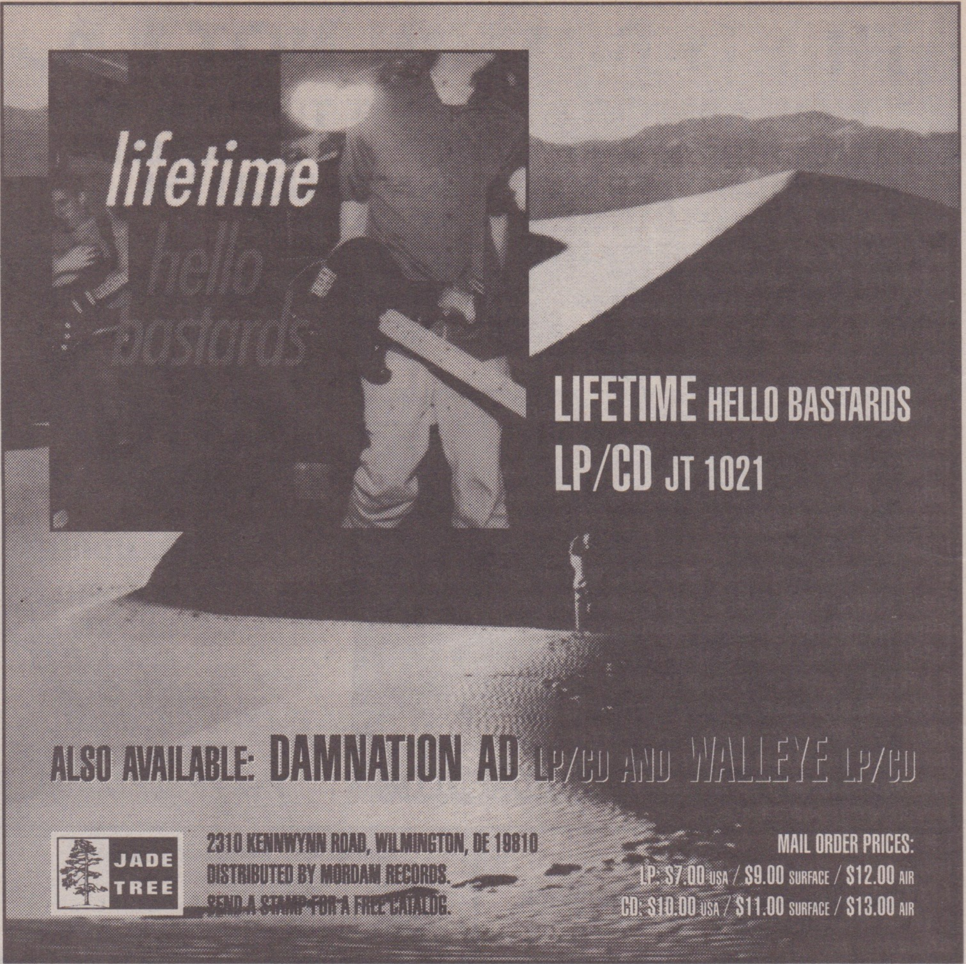

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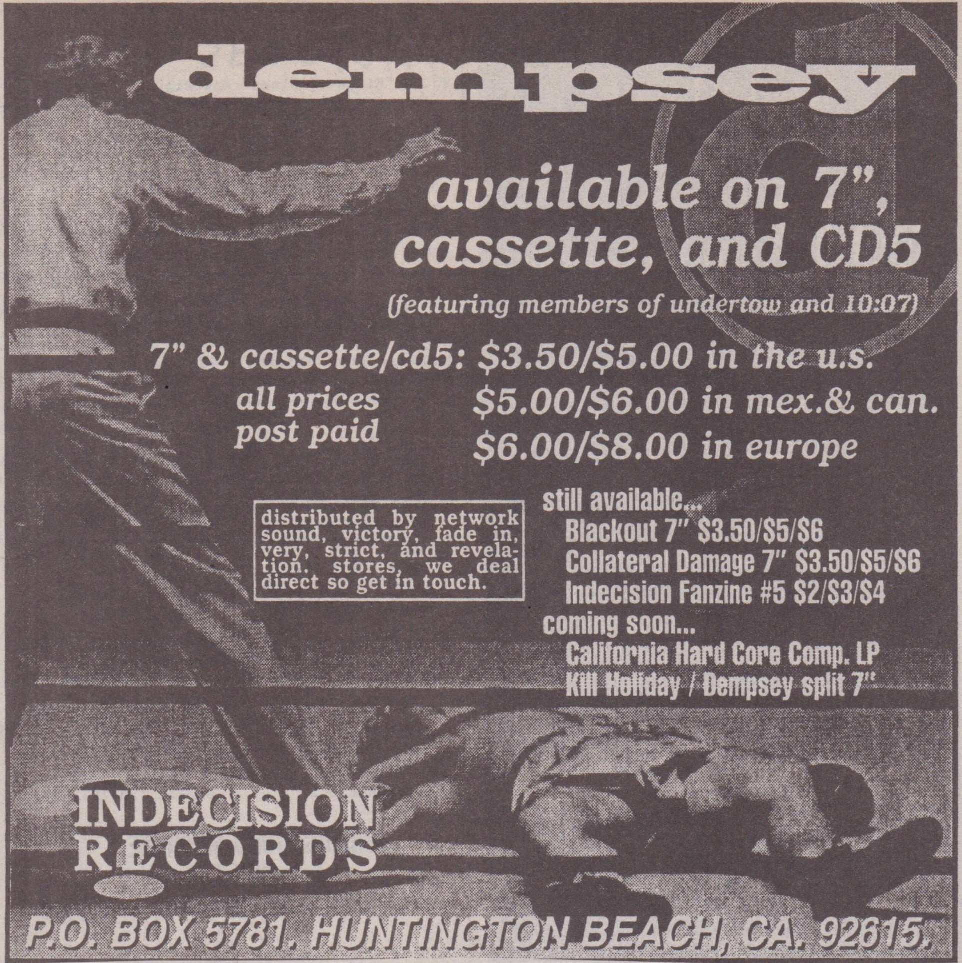

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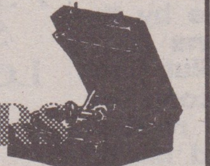

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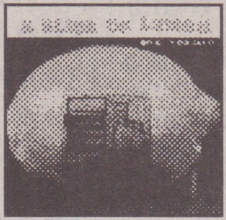

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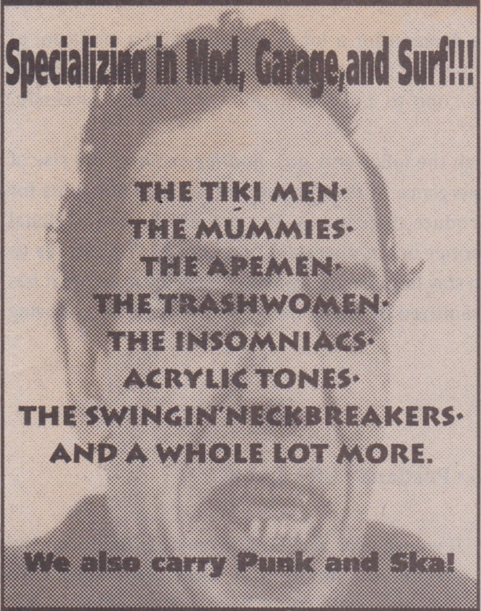

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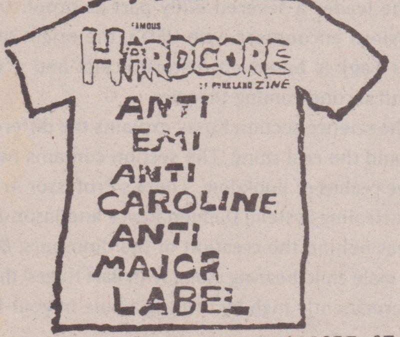

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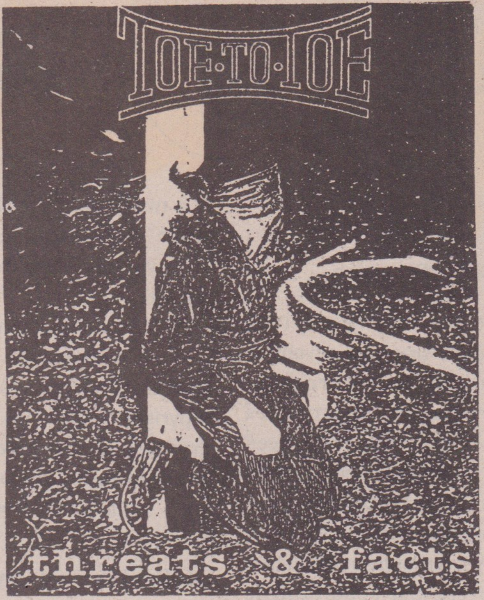

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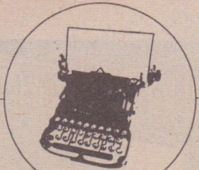
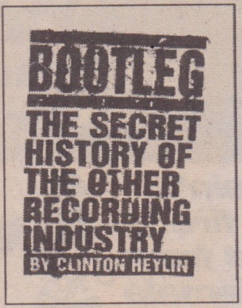
M R R BOOK REVIEWS



Bootleg • Clinton Heylin
442 pages • $29.95
St. Martin's Press • 175 Fifth Avenue • New York • NY • 10010



Music bootleggers have been making end-runs around the record industry since the advent of reproducible music. Without corporate obstructions to hurdle or songwriting royalties to pay — and with their creative juices unhampered by demographic marketing concerns — bootleggers have frequently surpassed the product offered by legitimate labels.

The bootleg industry has thus been populated by maverick music lovers and opportunistic businessmen, many of whom have tales to spin about operating under wraps. Clinton Heylin, author of books on Dylan and the Velvet Underground, has amassed an amazing amount of these insider stories with *Bootleg*, and he's woven them into a remarkable document of the bootlegger's world.

In total, Heylin has created a detailed account of bootlegging history, lore and milestone products. Not surprisingly, this one time teenage bootleg junkie has done so with a healthy disdain for the big business approach to music. "The record companies," he writes, "cannot lock music up in neat little boxes and say, 'This is what you may listen to.' "

Bootleg begins well before the advent of rock and roll vinyl, reaching back to document the early bootlegging of Shakespeare's plays, the evolution of copyright law, the landmark 1909 Copyright Act and turn of the century opera music pirates. Heylin introduces the fundamental concept of evolving technology and how it brought about the first music bootlegs, originally with wire recorders and then with phonograph records.

We're also given a solid definition of what bootlegging really means, as opposed to pirating, a distinction misused to this day by the recording business: Pirating is the copying and selling of already-authorized material. Bootlegging is the creation of unauthorized recordings from the taping of live, radio or TV performances, or the utilization of stolen tapes from unreleased studio sessions.

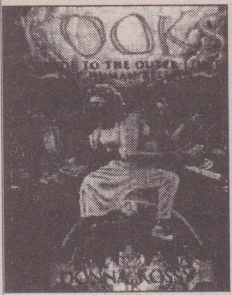
The book's most riveting testimony comes from the bootleggers themselves, who Heylin quotes under assumed names. The first rock and roll bootleggers — "Dub" and "Ken" — recall at length how they created the double LP *Great White Wonder* in the summer of 1969, featuring unreleased Dylan material. (Dylan, incidentally, remains one of the five most booted artists, with the Beatles, Led Zep, the Stones and Springsteen.) Countercultural times being what they were, bootlegs caught on quickly. Dub and Ken, with their TMQ label and many others soon began releasing oceans of unreleased and live material on LPs throughout the 1970s, largely without major legal hassles.

With such an illicit subject, Heylin necessarily weaves a great deal of legal research into the narrative, showing how record companies have struggled to extend copyright protection to recorded music as far back as the first half of the century. The often laughable maneuvers against the bootleggers and retailers speak volumes about the paranoia and narrow mindedness of the conglomerates. He explores this trend to the present day, when the record industry still insists that bootlegs eat up $600 million in the US.

In reality, Heylin notes, "bootleggers operate from within the cracks too small for the record industry to edge into, surviving on margins and sales that corporate economics could not withstand." Elsewhere, he says, "Bootleggers are not part of a conspiracy, rather they are people operating in a twilight of insatiable demand for a lot of pleasure and a modicum of profit." As evidence, he notes that pressing runs of bootleg albums (and now CDs) typically range from 1,000 to 2,000 — 10,000 for a highly successful release.

As it moves through the 1980s and '90s, *Bootleg* explores the rise of compact discs and the emergence of the Far East and Italy as hot spots for modern bootleggers to produce their wares. The present climate of global copyright reform ends *Bootleg* on an uncertain note, but Heylin assures us that, "Bootlegs are here to stay because the appeal of hearing music that has not been authorized or sanitized by the artist will always be an enduring one." — Chris Davidson

Kooks • Donna Kossy
253 pages • $16.95
Feral House • POB 3466 • Portland • OR • 97208



If you've ever walked down a busy American city street you have most likely run across an individual who could have been profiled in this book. The person that all but shoves a printed copy of their views into your hand so that you too can obtain the knowledge that they have been blessed with. That person, my friends, is a kook. According to author Donna Kossy, a kook is not a quack, fraud or a hoaxer because they genuinely believe that their ideas are the truth. Truth is one thing that all the individuals examined in this book share; the knowledge that their beliefs and ideas are right and that everyone and everything else is wrong.

The first section of *Kooks* deals with eight different religions; their inceptions and beliefs. Some have a fairly large following, while others were founded on the fringes and will most likely remain there. For the most part, the religions examined are critical and hateful of people outside their circle. In fact to join the "brotherhood" of one religion, "an individual had to murder a "white devil" and show the leader a severed body part as proof. Other fascinating included are religious encounters with UFO's, the origin of the white race, how *Rosemary's Baby* is based on historical fact and a wide range of end of the world and second coming theories.

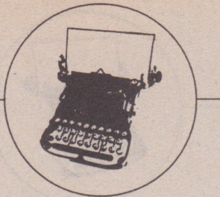
At the beginning of the science section Kossy explains the difference between a pseudo-scientist and the real thing. The section contains twelve pieces that fall nicely into the realms of kookdom. There's Professor Arnold Ehret and his Mucusless Diet Healing System, Damien Royce and Jason Zolot with their idea that Satan was behind the creation of the dinosaurs, David Linton and his prospectus on male child bearing along with Bart Huges' theory that a person can become permanently high by drilling a hole in your head and exposing the brain.

The five people examined in the Metaphysics category run the gamut from those who think extraterrestrials deserve an embassy on earth to those who believe the Bible is tied to nuclear physics. There is also a stop at Dr. Doreal's Brotherhood of the White Temple which is nothing short of bad sci fi with his ideas of an Atlantean colony inside Mt. Shasta.

Politics are touched upon with a piece on Alfred Lawson and his ideas of Lawsonomy. Lawson invented the commercial airline and played professional baseball before turning his back on a wealthy life and devoting all his effort and time to his ideas. Alfred Lawson, by his actions is the epitome of a kook.

The Conspiracy section profiles 20 different theories and is by far

MRR BOOK REVIEWS



the strangest and most compelling section of the book. A lot of hatred comes through in these pieces most of which is anti-Semitic. It is hard to believe that people can blame all of the world's ills on one culture but sadly enough, there are people preaching it. Others believe UFO's are actually giant aerospace organisms or that the US signed a treaty with extraterrestrials in 1954 making *E.T.* and *Close Encounters of the Third Kind* thinly disguised versions of historical fact. Other ideas examined are how former US Senator Alan Cranston is responsible for the deaths of everyone from JFK to John Belushi and how JFK was assassinated as a birthday present to Bernie Bane. The bulk of this section is reprints of flyers which is the best way to analyze this work because it speaks for itself.

Closing out the book are the Enigma's, eight people who followed their dreams with a passion. Some saw their ideas become popular like Alex Jordan Jr. and his House on the Rock. Others toiled away for their own pleasure and were only noticed after their death such as James Hampton and his Throne of the Third Heaven of the Nations Millenium General Assembly which now sits in the National Museum of American Art. Most will likely live and die in obscurity.

Kossy makes it clear that a kook does not care about popularity, success, money or material goods, their one concern is that their knowledge be shared with the world. Who knows, today's kooks could be tomorrow's saviors and geniuses? — Trent Reinsmith

One Foot Off the Gutter • Peter Plate
197 pages • $13
Incommunicado • POB 99090 • San Diego • CA • 92169

One Foot Off the Gutter tells a story of the Mission, in all it's pathetic, whore and crack glory. Peter Plate has captured what we don't even mention to each other anymore when we greet our friends at Epicenter or Walgreen's. We build up a tolerance to the debauchery and naked humanity around here. We start discerning the finer points of it, noticing attrition among the regular whores, befriending certain crackheads, recognizing the names of the gangbangers and feeling sad when "R.I.P." shows up in front of their graffiti tags. All of this is thrown into startling relief in this novel. It is fiction but none of the names are changed to protect the innocent. This is what other people see when they look at where we live.

It's remarkable that Plate has chosen the first person perspective of a cop to narrate this story of despair. I have seen a number of Plate's excellent spoken word performances in which he always has incisive and merciless critiques of San Francisco's Finest so he must have relished putting together these cop characters. Coddy and Bellamy are more like co-dependents than partners. They are pathetic, impoverished slobs with no property, no money and no dignity. Caught between liberal antipolice sentiment and conservative civic budget cuts, the police are virtually laborers, set adrift by their employers among citizens that despise them. Gasoline rationing reduces officers to siphoning each others squad cars by the end of the month. All of the camaraderie, romance and authority are vacuumed out of the police identity, yet their actions seem familiar and credible. Which makes me wonder if this what cops are really like?

One Foot Off the Gutter is to San Francisco what those Jim Thompson noir novels are to LA. It doesn't matter if you are unfamiliar with the territory. Plate's writing makes everything perfectly clear. It's a tense, brilliant, story of people taking turns in a pecking order of humiliations and desires. The reader's sympathies are never at rest on anyone, as each character's pathos shifts constantly between vulnerable and disgusting. Dark humor pops up throughout, including an amusing armed robbery of the Rainbow Grocery, a local hippie-punk bastion of organic food. And sexual interactions spike the tale with poignancy, without being heavy handed. Plate must pay a lot of attention during sex because his interpretations of women's sexual perspectives are always fresh and believable.

As in his previous four novels, Plate gives the characters in *One Foot Off the Gutter* complicated and sometimes contradictory personalities who actively address the challenge of living against the inescapable background of modern ideologies. The characters stand up for things, or they cave in.

One Foot Off the Gutter is a great book, and it's sort of like what I always hope punks can do in addition to punk music; taking the surroundings we are in and the political awareness we aspire to, and making something out of it that only punks could make. — Greta S.

The Boy Looked at Johnny: The Obituary of Rock and Roll
Julie Bruchill and Tony Parsons
95 pages • $8.95
Farber and Farber, Inc. • 50 Cross Street • Winchester • MA • 01890

Rock and Roll is dead and punk rock killed it. Burchill and Parsons wrote *The Boy Looked at Johnny* in the late 1970s with more arrogance, bile, spite and rage than any young thing with no heroes and no future could be expected to retch up. Darting between London and New York City, the authors literally speed through punk rock history. They dish out the dirt on early punk heroes by telling a little of what they know — which is everything. They insult icons, music, venues, zines and the reader in tabloid style gossip with a distinct British bent which occasionally slips into intelligent insight and social analysis.

Bands (or anything, really) mentioned in the book aren't spoken of in terms of good and bad, but in exactly how bad and in what ways. Bands are only good in comparison to other bands that are worse. And even If a band has enough redeeming qualities to deserve to exist, the members are doomed to fail due to the corrupting influences of drugs, money or themselves.

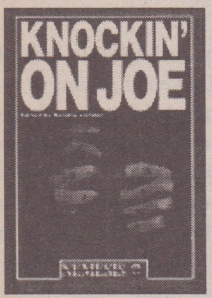
Of course, the best example of this is the preposterous rise and fall of the Sex Pistols. Conveniently, the authors provide bad guy Malcolm McLaren — attention seeking, money grubbing, exploitive — to represent and abet the unsavory side of the Pistols' activities. McLaren brought together his version of punk "to shock indifferent and dismissive elders into white knuckled, cardiac arrest indigence," capitalizing on this loud, notorious new thing, not out of political necessity, but as commercial potential. The Sex Pistols signed to evil corporate EMI, A&M and Virgin, played for bored and jaded socialites, appeared on Bill Grundy's family time TV show and given the means to crash the Queen's own Jubilee. But evil villians or not, the Pistols were more than just puppets and despite their snotty contempt for all things staid and established, they still managed to muck things up for themselves in the end.

Idols in the book are few and depicted as far from perfect — it seems possible that the lardheaded band next door could have ended up as the Sex Pistols or the Ramones if they had enough balls and bad luck. Early punk stars were "stars" — publicists, major labels, world tours and all, but the authors bring them back down to bite size, recollecting exploits and conflicts

of any insecure punk band with a self proclaimed gripe with society. *The Boy Looked at Johnny* makes it clear that they weren't messiahs, they just had bigger amps.

At times, it's hard to discern what Burchill and Parsons are trying to convey other than an utter sense of distaste. They sound like they know the people, events and yes, the drugs, well enough to be telling the truth, hazy as it may be. They are also intelligent enough to make other things sound like facts. Despite their cynicism, the authors do have a core of belief in punk rock — it's the people who have failed them. "Without a genuine declaration of commitment and the exertion of whatever influence a musician may have, then rock and roll is pointless, useless, worthless." To the authors, they have all lost. So if even punk, the rebellion against the rebellion that was once rock'n'roll, could turn in to the worthless morass of ordinary commercial goods, what's the point of it at all? — Jeanne Park

Knockin' on Joe: Voices From Death Row • edited by Sondra London
313 pages • $12
Nemesis Books • Unit 4 • Millmead Business Centre • London • N17 9QU • UK



If there was ever a time we needed to listen to the voices of the men and women that this country imprisons and executes on a regular basis, that time is now.

The death penalty has become such a popular panacea for attacking violent crime that you can hear an almost erotic thrill running through the voices of politicians and pundits as they talk about frying the criminal scum that are busily destroying the American Dream (long may it wave). Thanks to law-and-order hysteria, the safeguards allowing accused criminals to appeal their cases and prove their innocence are disappearing too fast to even be counted. One gets the sense that the issue of guilt or innocence itself has become irrelevant—the opportunity to eliminate undesirable members of society is the only thing that really matters. I can almost imagine that within a few years, any politician who advocates scheduling the trial *before* the execution will be viciously castigated by his or her opponents as being irresponsibly "soft on crime." It's a scary time. The American people are frightened and they want blood. Of course, the ruling class is delighted to give it to them as long as it's not their own.

Given this increasingly authoritarian atmosphere, Sondra London's collection of interviews and writings by Death Row inmates could have served a valuable purpose. The current ideology of crime prevention assumes the inherent inhumanity of violent criminals and therefore the only way to deal with them is in an inhumane manner. This approach discounts the history of the criminal; it fails to ask the question, "What made this person this way, and how can it be prevented from happening again?" The result is that government monies leave schools, welfare programs and other social services and are invested in prisons. But if you take a serious look at the criminal justice system we have now, combined with the social histories of most violent criminals, the atrocities that they commit seem almost natural. It would be more shocking if they *didn't* commit atrocities.

Unfortunately, for the most part, *Knockin' On Joe* fails to provide the kind of serious insight that might have come out of London's project. The best way to describe the book is that it has moments of brilliance connected by long stretches of tedium. It is significant that none of these moments of brilliance come from London's introductions, but from the writings of the inmates themselves.

Eight different men are profiled in *Knockin' On Joe*, most of whom are being lodged courtesy of the State of Florida. The biggest problem with the book is the total lack of internal cohesion. Thematically, the pieces written by the prisoners run the gamut from serious consideration of capital punishment and the justice system to inane murder fantasies. The latter is a particularly apt description of the fiction of Gerard John Schaefer, a former sheriff's deputy convicted of the sex murders of two women and who claims to have killed thirty-two others. London presents several short stories by Schaefer, all of which represent the absolute low point of the book. In "Early Release," Schaefer tells the story of two convicts on their first day out of prison. After getting drunk and hiring a couple of whores so that the younger one can "suck pussy" for the first time, the older one winds up killing the two whores and the younger con. The end. "Early Release" is typical of Schaefer's work in that it seems to have no purpose other than for the author to show what a bad ass he is. The story wanders in a totally random fashion, never missing an opportunity to flash sensational tales of sex and violence before finally reaching its gory conclusion. The ironic thing about the extreme gratuitousness of "Early Release" and the other stories by Schaefer is that it destroys all feeling of authenticity. Schaefer's writings read like the power fantasies of an adolescent kid from the suburbs who's trying desperately to impress everyone with his grasp of "gritty realism." The fact that Schaefer's poorly written drek takes up fifty-five pages of London's book would take a big chunk out of her credibility, even if the rest of the book was genius, which it ain't.

Another major failure is London's section on Ottis Toole, the lover and partner-in-crime of Henry Lee Lucas. The section reveals almost nothing about either Toole or Lucas that anyone familiar with the case wouldn't already know. There seems little reason for London to have even included Toole other than for the sensationalistic power of the Lucas-Toole murders in the public mind.

Knockin' On Joe's moments of brilliance are intermittent and scattered, thanks largely to London's slipshod editing. The strongest pieces of writing come very early in the book. Particularly powerful is the opening piece by Robert Fieldmore "Beautiful Bobby" Lewis, "Don't Call This Prison My Home". Lewis gives a very intimate, detailed account of the daily routine in prison which creates the sense of tangible realism that Schaefer completely misses with all his excesses. The details in Lewis' essay are very sparse and plain, communicating beautifully the bleakness of his living conditions. Early in the essay, he says:

I am 5'8" and I live in a 6 x 10 outhouse with a bunk in it... I exercise four hours a week in a 20 x 20 steel cage with 15 other men. Name one animal anywhere of a similar size that does not have many times the space I do. Add smoke and noise 24 hours a day and welcome home!

You call me an animal, you say I am inhuman. You built this prison you call my home. You buy my food, you pay my keepers, you keep me penned here for life. If I am an animal, then what does that make you?

The fact that this final question is not asked more frequently in *Knockin' On Joe*, either by London or her contributors, is one of the book's major failings. Instead, the great mass of *Knockin' On Joe* deals with sensational stories of human degradation that show no broader relevance beyond the individual people concerned.

A great deal of *Knockin' On Joe* is taken up by London's essays on each of the men, describing their background, the crimes that they were convicted of, and her own relationship with them. It is particularly revealing of London's attitude towards the prisoners and herself that she ultimately fell in love with and became engaged to Danny Rolling, one of her

contributors. In describing her first meeting with Rolling, London says: "my 'dangerous pussycat' strides across the floor with a languid grace that makes me highly aware that I am a *woman* and this is a *man*."

The section on Rolling comes in the final third of the book, and by then, London's description of her powerful erotic attraction to a man convicted of raping and murdering five women comes as almost no surprise. Throughout the book, London's interest in the convicts she works with seems to stem from her attraction to them as extremely interesting novelties, rather than a link to their innate humanity.

London's essays are generally even weaker than the worst of the convict writing, due to the fact that they seem to be deliberately flaunting the fact that she's involved in Really Important Journalism, much in the way that Schaefer flaunts his vicious machismo. In the end, this is what prevents London from being able to make her work into serious journalism, and what destroys *Knockin' On Joe*'s potential. —Chris Hall

Dirty Tricks Cops Use (and why they use them) • Bart Rommel
156 pages • $10
Loompanics Unlimited • POB 1197 • Port Townsend • WA • 98368

Port Townsend is like a lot of the rest of Washington State - pretty and boring. Plenty of Douglass Firs fronted by gray watery expanses under never ending rains. The lack of stuff to do other than smoke pot and further corrode one's liver at the local redneck bar leaves plenty of time for mental explorations into the baroque and subterranean aspects of American life. This may explain Loompanics Press, arguably one of the most interesting publishing houses in the United States. If one looks at the subject matter covered by Loompanics, they certainly come across as being a bit more dangerous than that *Details* collection you've gotten hidden under your *MRR*'s. With information ranging from pipe bomb design to how to make crystal methamphetamine, the Loompanics catalog is a less right wing version of *Soldier of Fortune*. Like that publication favored by the mercenary set, these literary *provocateurs* distribute the sort of information that is cool to be in on but there's no way in hell you would want your enemies to know about. It's not surprising that *The Orlando Sentinel* says Loompanics "test the First Amendment the way a bad child tests a permissive parent."

Despite this ambiguity on behalf of the self appointed guardians of our interests (those who would protect us from ourselves) Loompanics Book, *Dirty Tricks Cops Use*, reads officer friendly even when its describing blatantly illegal and dubiously moral techniques some law enforcers use when fighting crime. It is questionable whether author, Bart Rommel whose other book is entitled *Execution: Tools and Techniques*, is merely being highly ironic or is a genuine control freak with a sense of mordant curiosity. His style, very informational and similar to a state driver's handbook, is not obvious. When Rommel gets through describing how stun guns are one option in obtaining the more reluctant confession (after dampening the victim's, oops, I mean criminal's bare flesh with KY jelly to avoid the appearance of tell tale burns) he concludes by saying: "Whatever the means, it always helps to elicit a confession. At times, however, a suspect doesn't make it into the police station. This is allowable if the suspect's demise doesn't involve the officer in a disciplinary proceeding or a criminal charge. At times there is a mistaken shooting which can shatter a career. Taking an innocent life is bad enough. Being prosecuted, with its severe effects on the officer's family, is worse." Yeah, I guess you have to look after your own.

Other techniques covered by which John Q. Law is able to protect us all from ruthless criminals is by planting drugs on people they don't like, er, suspected drug pushers. One incident is recorded in which sheriff's officers planted a marijuana plant in the backyard of a suspect's house but because the suspect was able get this evidence kicked out of court, it availed them nothing (the strategy was to get the suspect so frightened that he would confess to something he could be pinned with). Rommel suggests that the deputies should have had an agent provocateur working independently for the police; he or she could have planted the drugs in which case it would have been harder to trace to the law enforcers in court.

Agent provocateurs, which are basically domestic double agents, narcs if you will, are used by police to entrap law breakers by luring people who wouldn't necessarily have decided on doing a crime in the first place. One such agent was used to persuade Earth First! members to try and cut power lines to a nuclear power plant in Arizona where the FBI was waiting for them.

In order to raid a suspects' property law enforcers need either a warrant or "probable cause." When no cause is found one can be made. For instance, an investigative detective can make an anonymous 911 call to the police claiming to see armed men entering a building. When patrol cars show up, detectives can join up having been "conveniently in the neighborhood." A detective can also break a window in a premises causing an alarm to go off exciting the same situation.

RICO (Racketeer Influenced and Corrupt Organizations) laws allow cops to seize assets from suspects. Law officers like these laws as they work for them. If an officer sees a hot sports car and there's drug paraphernalia present he can confiscate the vehicle, repaint it, change the license and then use it for undercover operations at minimal costs to the precinct budget. Rommel tells how in hot climates where some people leave their parked car windows open a crack, an officer can slip in a bag of pot onto the driver's seat and then confiscate the vehicle having spotted a controlled substance. In a Court of Law, a jury is usually more inclined to believe a police officer than a suspect and protests of innocence on his part will be doubted making such a stunt worth while if more evidence can be collected in the mean time. Confiscation of assets also serves to bankrupt suspects who won't be able to afford the subsequent legal bills. While this may serve to prosecute murderous mafiosi it can be used against you as well.

"Alibi guns" are weapons which officers plant on dead suspects to say that they had been armed even if they hadn't, necessitating the officer's lethal action. They can be carried in a squad car "patrol case" and since officers routinely disarm even dead suspects as a matter of procedure it doesn't matter legally if the officer's finger prints are on the piece so long as they are not on the shells inside.

This book lists many other ways in which the law bends its own rules to enact what it believes is justice and what often is (and surely is often not): using huge corporate and law agency computer databases to compile comprehensive files on private individuals; using informers to incite gang wars to thin out the street thug population and arranging vigilante squads for "executions" of undesirables are among the darker aspects of law enforcement. One of the more disturbing anecdotes in the book is about secretive lockers filled with triple files on just about anyone ever known to be associated with a criminal suspect. These files are unknown to the courts, the media or the general public and are accessed by a small cadre of police whose code of secrecy is, to quote from the author, "mafia like." They've probably got a file on you. I know I've got one on me. Sweet dreams fellow free people. — Joe Donohoe

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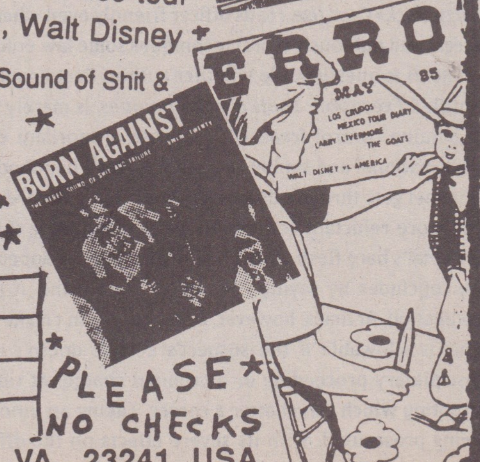

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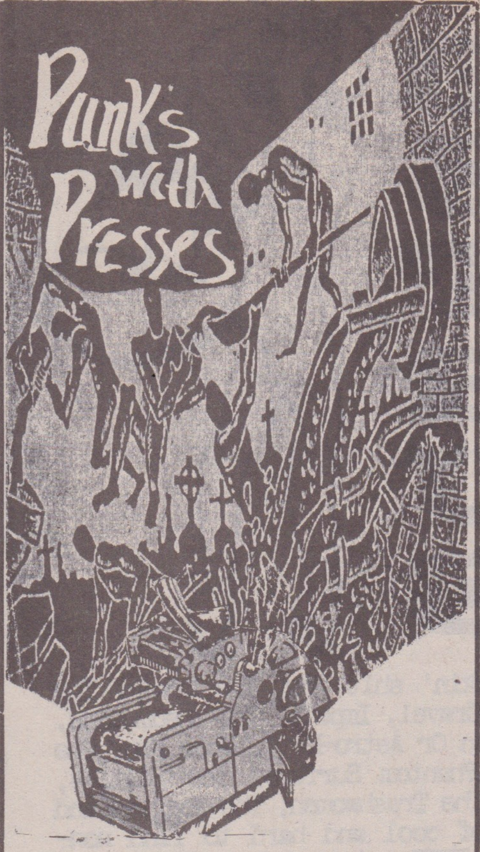

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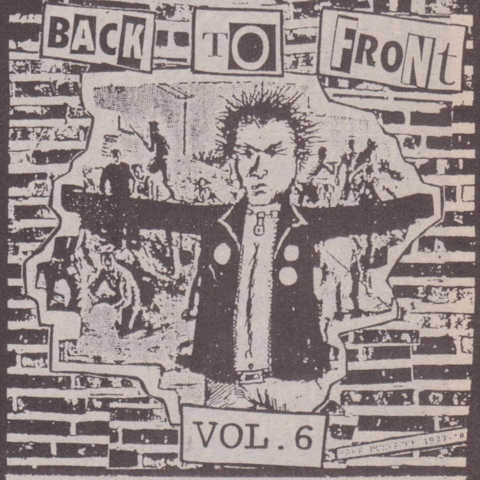

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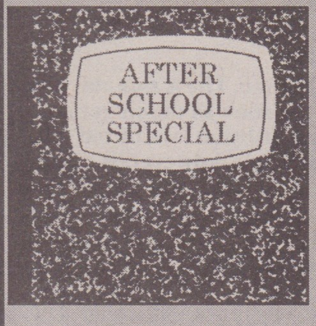
MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (MA) Matt Average, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (PC) Paul Curran, (DD) Dr Dante, (HD) Harvey Dent, (LD) Lali Donovan, (BG) Brian Gathy, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (MH) Michelle Haunold, (JH) Jenn Hyman, (AI) Ayn Imperato, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (AM) Alan McNaughton, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (FR) Freud Reia, (JR) Jeff Random, (BR) Bruce Roehrs, (GS) Greta S, (KS) Ken Sanderson, (SS) Steve Spinali, (SW) Shane White, (EY) Eric Yee, (TY) Tim Yohannan, (RY) Rema Young.

ABALIENATION - "Puke The Truth" CD
Somewhat metallic, mid-paced hardcore heavy on the bass with the occasional guitar solo. Lyrics cover punk rock topics like beer, taxes, and dead policemen. The only real standouts for me are the hoarse, shouted vocals. Fun but not especially memorable. (NN)
(PO Box 512, Vestal, NY 13851)



AFTER SCHOOL SPECIAL - "Adam Baum" EP
I don't really think the singer *wants* to sound like Billie Joe Armstrong, but the comparison must be made. Fast-paced teenaged punk is what you're in for here, straight out of the bedroom and onto your turntable... They sound a little proto-PARASITES, what with all the backup choruses, pop hooks and "adolescent heartache" lyrics. Not bad, for what I assume to be a debut 7". (JR)
(Loss Control, 1151 Chautauqua Blvd., Pacific Palisades, CA 90272)

AMPHETAMINE DISCHARGE - "Rotaflex" CD
I hate to slag girl bands 'cos I think my gender has the capacity to rock harder and cooler than any boy band. Not to mention that with a name like AMPHETAMINE DISCHARGE, I'm justified in thinking that this band could possibly kick ass. Alas, I'm let down again. Here's a band with a nice indie rock sound and pretty vocals. A definite candidate for the next K records release and although I am a K fan, I just was hoping for something more. (CK)
(Roto Records, Hortaleza, 20, 4 izda. 28004 Madrid, SPAIN)

ANAL BABES/TURBONEGRO - split EP
Record geeks will never be able to find his one; I brought it back from Europe. Only 300 copies, color vinyl, three different covers and two killer bands. Both bands cover each other's material. It's an all out war to out-do one another. Both bands have mastered the loud, pissed off punk sound. These guys have toured together, which ended in fist fights every single show. Not a match that too many could referee. Sucking cock in East Africa, it's death time; take a shower in Auschwitz, it's death time. I'm going to kill the women next door. (SM)
(Big Ball Records PO Box 2638, Solli, N-0203 Oslo, NORWAY)

ANTI HEROS - "Murder One" CD
I'm assuming here, so I'm prepared to be wrong, but I think there's something sketchy about a bunch of (presumably) white guys from Georgia putting a bloodied and beat up black guy on their cover. Especially when their songs include such gems as "hope you're raped in jail and die of AIDS" and "Fuck the guys who take it up the butt". One song of the three is pretty good in a SoCal skate punk sorta way but I think this is pretty disposable. Hope they don't come to town and kick my ass. (AM)
(GMM Records, PO Box 15234, Atlanta, GA 30333)

AREA 51 - "Hero" EP
Whoah! This band is fucking awesome! Six songs of intense, fast hardcore here. At full volume, the instruments sound brutal, and the multiple vocals (male and female) sound screamed, but if you listen carefully you can hear interesting guitar work, off kilter rhythms and you can make out the words (at least when the girl sings). Great production (by Tim Green) makes it punchy but not at all slick. Totally up to date, not retro at all. One of the best records I have ever had to review. I heard they might've broke up though, so snap this up fast. (AM)
($3 ppd: 1224 24th Ave E, Seattle, WA 98112)

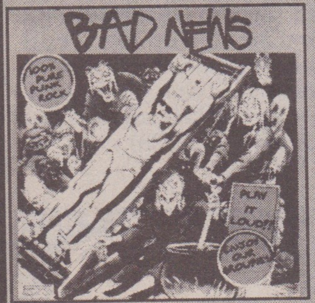
ASSFORT - "Ejaculation" LP
Their recent live show was the best thing to happen to Gilman in ages. Their newest album ain't so bad either. Typically amazing, high-energy Japanese hardcore. Just enough guitar work, awesome shouted vocals, and the ever-present, yell-along choruses. Guaranteed not to disappoint. Come back soon, guys. (NN)
(Vinyl Japan, Seiwa Bldg. 2F, 4-9, 7 Chome, Nishi Shinjuku-Ku, Tokyo, JAPAN)

ASTRONAUTS - "The Big Sound of.." EP
The ASTRONAUTS swiped their name from a defunct American surf band, their schtick (space suits) from a defunct European band (the SPOTNICKS) and their repertoire from all over. Just to make matters even more confusing, they now put out what is basically a low-fidelity tribute to JOHNNY AND THE HURRICANES, chased organ and all (no saxophone though, but small loss there). I like JOHNNY AND THE HURRICANES despite their being far from the most frantic band to ever hit the ground, and I like this even if Shane doesn't want me to (note punk preposition-ending of the sentence). (DD)
(Pin Up Records, Bismarckstr. 23, 33615 Bielefeld, GERMANY)

MUSIC REVIEWS

AUTOMATICS - "All The Kids Just Wanna Dance" EP

The promo for this EP says, "If you like the QUEERS, you'll like this." I would alter that to read, "When you get weary of the QUEERS' erudite and philosophical lyrics, you'll like this." If you're a lyrics person, then the AUTOMATICS make the QUEERS sound like Shakespeare. Silly, but not really funny. But, if you're *not* a lyrics person, then these are three rowdy punk pop songs. The title song is the best, in my opinion. That part at the end where they repeat the refrain over and over, what's that called? The coda? Whatever it is, it goes on way too long, on all three songs. But it's good, and only 3 bucks ppd. (GS)
(Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330)



BAD NEWS - "100% Pure Punk Rock" EP

Melodic, catchy, '77 style punk rock with an obvious pop influence. Or maybe even pop with an obvious '77 style punk influence. At times it's not unlike SLOPPY SECONDS - comparisons to high quality Finnish pop-punk (HITMEN 3) probably make more sense, however. Jangly guitars, totally catchy riffs and excellent vocals set this apart. From Germany, this is part of the 333xUp&Down series. (KK)
(Incognito Records, Senefelderstr. 37A, 70176 Stuttgart, GERMANY)

BAD VULTURES - "Bullshit All Propaganda" EP

Oi-oi-oi! Fuckin' BAD VULTURES drop the hammer on your unsuspecting ears. The three tracks on this EP were taken from the "Street Justice" Japanese oi compilation Japan" compilation. This band delivers the blow to the head that all boot boys crave. Rough, deep vocals punish you, dear listener. Go get the "Live And Strong" full length studio and live LP. It has live versions of "Union Song" and "Go For It". Full hammer! (BR)
(Vulture Rock Records, PO Box 40687, Albuquerque, NM 87196)

BEANFLIPPER - "Total Dysfunctional Collapse" CD

Awesome Australian hardcore with tons of variation, and, somehow they manage to make it all work. There's good old speedy HC, totally blistering grind with two types of screams, the slow, ultra heavy stuff with low growling vocals, and even some post punk, semi-industrial sounding material. It's like listening to a great comp but there's only one band. Pick this up at all costs. (NN)
(Deported Records, PO Box 4141, Richmond East, Vic, 3121, AUSTRALIA)

BENDER - "Music For Four Ears" 45

I had this record sussed out before I even listened to it. Very typical power-pop-punk-with-a-budget. Good vocals, musicianship, and toe-tapability. No complaints except—aren't there 4,000 other bands exactly like this? Better than those snotty Fat Wreck bands, and "Who Cares" is a pretty snappy number. (PC)
(Ringing Ear, 9 Maplecrest, Newmarket, NH 03857)

BERSERKERS - "Whiskey & Leather/Never To Die"

Hot rodding fat daddies. This here disk is full-on thick neck. Wang dang sweet thunder of rock. Two total headbangers, a taste of MOTORHEAD/DEEP PURPLE with a dash of Fast & Loud thrown in. How the hell did this make it past Tim? Maybe his chemotherapy is helping out his taste in music. I loved this classic butcher shop metal tunage. (SM)
(Killing Pig Records, 322 N. 74th St., Seattle, WA 98103)

BETON COMBO - "Gute Zeiten - Schlechte Zeiten" CD

Compilation of this longtime German band that existed from 1979-1985 and probably has the complete output of this band (damn the lack of notes here). I believe there's two LP's here, 3 single tracks and 2 comp tracks from god knows where. The 1st (?) LP is an interesting example of '77 UK inspired punk, substitute the harsh German for gruff English accents and you could come close to something from the old "Streets" compilation. The second (?) LP or EP approaches more generic Europunk while the single tracks are good with the very TOXIC REASONS-ish "High on War" being great. Still, it would've been nice to at least have a discography here for us yanks. (HD)
(Nasty Vinyl, Riepestr 17, 30519 Hannover, GERMANY)

BLACKTOP - "Here I Am/Searchin'"

I'm not sure what to think of this one. The A side starts out with a catchy guitar something, but as soon as the singer starts in you get sorta distracted. He sings a little too low, or too gruff, and it takes away from the song. The B side, however, is a highly recommendable version of THE COASTERS "Searchin'" (You know, "...gonna find her.") I've never heard a band do this song, and they pull it off, no worries. (CH)
(Au-Go-Go, PO Box 140021, Dallas, TX 75214)

BLANKS 77 - "Killer Blanks" CD

Here they are again, loud, defiant and pogo punks. The BLANKS 77 have been persistent at releasing quality punk recordings. This one rocks as hard as any of the old school records. Straight forward singalong songs, with minimum talent involved. Give them a guitar and they could bang out quality punk tunage. For those who don't enjoy vinyl, here you go. Dive in head first because this release is not shallow. (SM)
(1303 Myrtle St, Hillside, NJ 07205)

BLOOD SAUSAGE - "Hungry Dogs Follow Me" CD

Typical post metal punk! The package is jammed with lyrics full of personal revenge for the working man. BLOOD SAUSAGE give it to you full-on, like a greasy mechanic handing over the repair bill. Lots of riffs, lots of long-winded vocals. All this on one CD. It could have been the ACCUSED without the gravel vocals for all it is worth. A class of its own, brought to you by rock out guitar leads. Tune in for future releases on Lost & Found. (SM)
(Gúard Records, 2330 Coursol, Montreal, PQ, H3J 1C5, CANADA)

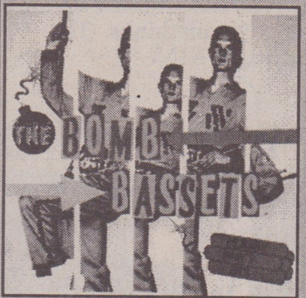
BOLLWEEVILS - "Heavyweight" LP

I don't know what to make of a thrash song with a fade-out ending. The kids have spoken, and the kids are all going ape over the BOLLWEEVILS. Hardcore straight outta '87 that will either have you nodding your head to the beat or nodding off altogether. Twelve tracks of melodic thrash, with plenty of power and melody, even though it's a little on the indistinct side. (JR)
(Dr. Strange, PO Box 7000-117, Alta Loma, CA 91701)

BOB SLED - "Intervista" EP

MUSIC REVIEWS

All female Italian madness. Heavy, fast and mean! The B-side is a hilarious song about an irritating ice cream truck. This kicks your arse across the floor so you better get it now! (AI)
(Hate Zine, Via Vidaschi 11/8, 00152 Rome, ITALY)



BOMB BASSETS - "Please Don't Die" EP
A supergroup of sorts featuring members of MR. T, RUMMAGE SALE, HIFIVES, and SWEET BABY. Mostly a post-SWEET BABY group though because of the distinctive Dallas vocals. A great EP with energy and love songs galore. Pure garage punk pop that does no wrong. A much needed kick for the stagnant East Bay scene. (RL)
(Lookout Records, PO Box 11374, Berkeley, CA 94712)

BOMF/WITCH THROTTLEGUSH & THE GREEN DEVILS - split EP
A good self-released split single from these 2 Oregon bands. BOMF are a straight ahead punk band. Their song, "Armies Of Dead Nazis", is a fine sentiment indeed. WITCH THOTTLEGUSH is a bit better recorded and more on the funny punk side of the fence. (MM)
(141 C. Ave., Lake Oswego, OR 97034)

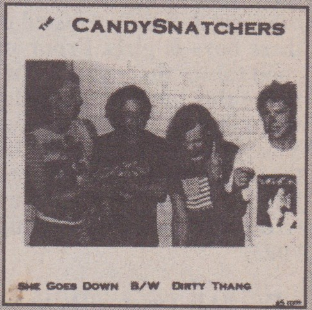
BORIS THE SPRINKLER/ MEAT MEN - split EP
Ummm errr ahem, okay every time I listen to these bozos, I must admit that I smack my palm against my forehead and in my best Homer Simpson utter a groaning "D'ohh" before nervously giggling. (At which point I promptly glance around hoping no one's caught me doing so there by ruining my rep as an angry young thing.) So what we've got here is the MEATMEN covering BORIS' "Drugs & Masturbation", a DEEP PURPLE tune (sheesh), and one ninnyish song of their own. On the opposite side, BORIS do the MEATMEN's "True Grit", the DICKIES' "Doggie Doo", and another track which I've vowed to not mention for fear of incurring the wrath of either the subject or Nørb, and I'm leaving it at that. Good, unwholesome punk rock for the less sensitive members of our reading audience. (LD)
(Bulge, PO Box 1173, Green Bay, WI 54305)

BRAINDANCE - "Brainiac" LP
Thanks to BRAINDANCE and Helen Of Oi, you street punks have an entire album of great oi songs to punk out to. This album continues in the fine punk tradition that Sloss, Salty, Shed and Henry have adhered to throughout the singles they've released. The music is fast, melodic oi with choruses sung alongside Sloss's great vocals. Salty's guitar has great rhythm bits with an economical lead inserted here and there. Shed and Henry supply solid foundation of bass and drums. Listen to the powerful cut "Living For Nothing": "There's no escape for the likes of us." In "Land Of Hope", BRAINDANCE sings: "We've been dreaming together, we'll do our best to make things just a little bit better." The slow ballad "Child" is the only weak cut on the record. Get this disc ASAP. It's fuckin' great! (BR)
(Helen Of Oi Records, Flat 3, 15 Spring Gardens, Ventnor, Isle Of Wight, PO38 1QX, UK)

BRANES - "Young Collection" EP
All 6 songs from this German band are in English. There is a touch of RAMONES, but for some reason this sounds dated, like something that would have come out in 1980. (MC)
(Incognito Records, Senefelder Str. 37A, 70176 Stuttgart, GERMANY)

THE BROOD - "Hitsville" LP
One look at the cover and I thought "Oh my god, they've turned into a Sassy type band", kinda like when the PANDORAS became THE BANGLES, but this album isn't a total letdown. The B side kicks ass with "Gruesome Baby" and there are a few covers tossed in that make this record enjoyable. I just wanted THE BROOD sing about Tura Satana and Linda Blair, that's all. (EC)
(Dionysus Records, PO Box 1975, Burbank, CA 91507)

CANDY SNATCHERS - "She Goes Down/Dirty Thing"
What a great record this is. Even though they have a classically wimpy name, this new CANDY SNATCHERS 45 is a textbook example of everything great punk rock should be. This is some righteous shit—tough guitars, catchy hooks, and a drunk singer screaming and hollering. Like all the best punk 45s. it's over long before it has half a chance to get boring. Yeah, yeah, I like it. (JR)
(Bowling Doughnuts, 4221 Pleasant Valley Rd. #125-152, Virginia Beach, VA 23464)

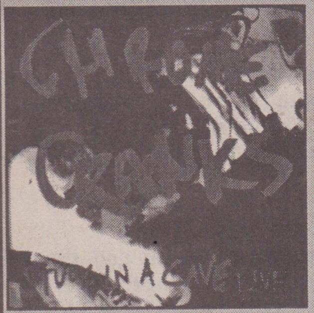


CARBOMB - "Sweat 16 A-Go-Go" EP
CARBOMB are one of the better straight energy bands to come out in the last few years. I heard that they had broken up—I hope it's only a rumor. Their side of this record is no letdown. The tracks are raw (I think it's a live recording). The music is power packed, reminding me of some of the more upbeat abrasive early FUGAZI stuff. EZRAPOUND play a more poppy style but strained throat vocals keep these songs amped and on their feet. (MK)
($3 ppd: 302 N. Livingston, Madison, WI 53703)

CAUSE - "Consumerism" EP
These punks from Spokane pound out some furious political hardcore, not at times unlike old CHRIST ON A CRUTCH (at least vocally). Songs about animal liberation, the evils of TV, and mass consumerism. Well worth looking into. (LD)
(Nervous Wreckcords, 2030 W. Spofford, Spokane, WA 99205)

THE CECE BARNS BAND - "She's A Winner" EP
A new band from Portland (including the lovely Toni ex-FONDLED, I believe), these women have formed a cool record label/recording studio run by all women, in order for women to feel like they're more in control of the recording, distribution, etc. of their 'product'. Anyway, to tell you the truth, I'm not too into what a lot of 'girl' bands in this genre are doing. Politically, I think it's awesome... but politics and what rocks aren't always one in the same. I'm not a fan of quirky, discordant music, no matter how well it's played and this is a well played record. Great lyrics, and it really is good at what it sets out to do. If this type of punk is your thing, most definitely pick this up. (LD)
(Horse Kitty Records, PO Box 14284 SE, Portland, OR 97214)

MUSIC REVIEWS



CHROME CRANKS - "Stuck In A Cave/The Slider"

European release of 2 live songs with really good sound quality. The A side rocks in that inimitable CHROME CRANKS style along with their stock in trade big gulp vocals and that mind-frying guitar vibrato. The flip is a T-REX cover done fairly faithfully though with more tweaked out guitars. (HD)
(Demolition Derby, Tervuursesteenweg, 1H, 1820 Perk, BELGIUM)

CIRCUS BOGUS - "Sucker" CD

If people were to recommend a band, this would be the one. Pure overindulgent entertainment. This here disk is packed with 13 hair-razing songs. Take the demented circus clowns and give them guitars, lock them in a fruit cellar, they would surface with the most definitely twisted punk rock. That's what happened to these boys & girls. From our very own Fresno... see, there are good things that come from Fresno. I have traveled many times to see this band, and would recommend drinking two pints of whiskey and a couple of lines of crank before seeing them live. You won't be disappointed. Dig in before they get bought out by the majors. A total DIY project, bigger then GWAR, better then KISS, and a lot funnier than Don Knotts. (SM)
(Know Nothing Productions, PO Box 17093, Fresno, CA 93744-7093)

CIV - "All Twisted/Do Something"

Really catchy hardcore punk, very much like GORILLA BISCUITS, which should come as no surprise since this features ex-members from aforementioned band. Only two songs, with the title track being the standout. Real dynamic song structures, thick guitar and bass, with solid percussion to hold these tunes together. Great stuff. (MA)
(Revelation Records, PO Box 5232, Huntington Beach, CA 92615-5232)

COCKSPARRER - "Rarities And More" LP

This vintage British band left a trail of collectible vinyl from '77 through the early '80s, and this slab o' colored wax gathers them all together into one package. From their classic cover of the STONES' "We Love You" to their sensational live rendition of "Where Are They Now?", it's a real taste of vintage punk fun. Not *every* song is a winner, but it's still recommended. Looks like a boot. (SS)
(no address)

CONFRONTATION - "Death Trap" CD

One of the most overlooked of the SoCal power violence sound joins the digital age. Members of any number of more famous bands of the genre... it's truly unfortunate they didn't receive the recognition showered on their peers. Seventeen songs, not a bad one among them, and clocking in at less than two minutes each. The release's legitimacy depends on who you ask - but there's really no doubt it rages like crazy. (TM)
(Lost & Found, Bunteweg 1, 30900 Wedemark, GERMANY)

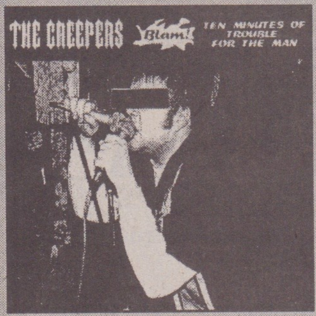
COOKIE - "I Wanna Be Barbie" EP

The music is heavy and catchy and well-produced. The B-side is the best song - "Sugarush" - which is one y'all can relate to (even the sXe-er's). I guess I didn't like the first song so much because I am totally sick of Barbie references; I don't even want to hear any more about how much she sucks. But this band is real good, so watch out for future stuff by 'um. (AI)
(LSD Records, 1595 Lafayette St., Santa Clara, CA 95050)

LOS CORONAS - CD

Spanish instro surf, suffers from an overly pristine/high end production. Somewhat "polite" surf music with modern sounding guitar tones, not enough spring reverb and derivative song ideas (in other words too many references to surf classics). Too respectful and not innovative enough, methinks. (HD)
(Tritone, PO Box 49129, 28080 Madrid, SPAIN)

THE CREEPERS - "Ten Minutes Of Trouble For The Man" EP



Raw, underproduced musical chaos that sounds like surf music— like surfing on broken glass. One of those "fuck you, we hate you all" sort of bands, but with a nicely absurd sense of humor. Their attitude's better than the music, tho. (AI)
(Cerebellum Records, PO Box 40308, St. Paul, MN 55104)

DAHL, JEFF - "Bliss" LP

Here is a record that defines mediocrity. What Mr. Dahl started with was a cool voice, good taste, and an ability to write good songs. The former singer of VOX POP, POWERTRIP, and ANGRY SAMOANS put out his best solo records, for my taste in the late 80's before he signed with Triple X. I got no problem with derivative music, (his being in the STOOGES, THUNDERS, 45 GRAVE, Detroit protopunk vein) but this record bored me silly. It sounds like a bad speed comedown, I was ready for a nap listening to it, and the piano and violin additions, quite frankly, suck bad. (RY)
(Triple X Records, PO Box 862529, Los Angeles, CA 90086)

DAS KLOWN/DRAIN BRAMAGED - split EP

DRAIN BRAMAGED start off with what is an extended dance mix of what might have been an OK LA-hardcore-metalish-skate-rock (hereafter "La Hams" rock) stuff. Their second song is kinda boring but at least it's not long. Does contain guitar solo however. DAS KLOWN is a very, very frightening band. They do a very boring self-indulgent FEAR cover and put too much echo on the vocals. Then, a blazingly fast song about masturbation that bores one to tears. Basically "La Hams" rock also, although the last song is a quite catchy ditty. (FR)
(Know Records, PO Box 4830, Long Beach, CA 90804)

DEAD AND GONE - "TV Baby" LP

Holy fucking shit! This record is amazing! Powerful and intense, with complex tribal/jazz/punk rhythms and heartfelt pain drenched vocals, the nearest thing I can compare this to is BLACK FLAG, with modern references to RORSCHACH and BORN AGAINST. Out there in a league of their own though, this band is my new hope for the future of Bay Area punk. You are missing out if you don't get this record. The best LP I've heard this year. (AM)
(Prank, PO Box 410892, San Francisco, CA 94141-0892)

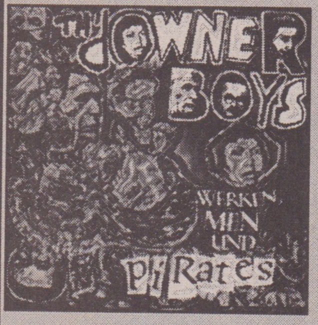
MUSIC REVIEWS

DECHE CHARGE/CLITORIS TRAFFICKER - split EP
Noise solely for the sake of noise. While that might seem reasonable in principle, in practice it's nothing but a snore. Sixty-one/eleven songs respectively. It boggles my mind anyone would bother making/pressing/buying this.... Visions of stoned long-hairs in dingy bedrooms dancing through my head.... (TM)
(Rotthenness Records, Caixa Postal 1197, Ag. Central, 01059-970, São Paulo, SP, BRAZIL)

DEMISE - "An American Release" EP
The return of California's DEMISE with packaging quality similar to that of their 10" but it's still great. Punchy hardcore with a few metallic licks. Fast and furious with low growls and pissed off lyrics about greed and picking fights. Reminds me a lot of the way hardcore used to, and should still be. (NN)
(PO Box 55163, Valencia, CA 91385-0163)

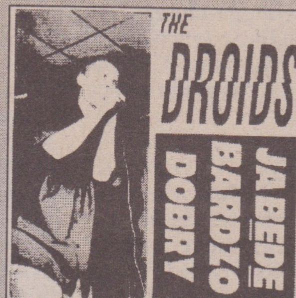
DILLINGER FOUR - "Higher Aspirations Tempered And Dismantled" EP
This quartet plays loud, fast, grating punk, placing a premium on instrumental power and sarcastic vocals — they even have hooks! All four tunes are pretty cool, albeit straightforward; it's "One Trick Pony," with its sudden tempo change midway through the song, that really makes an impression. Recommended. (SS)
(Cerebellum, PO Box 40308, St. Paul, MN 55104)

DOUGHNUTS - "Age Of The Circle" CD
I had high hopes for this all-girl Swedish straight edge band, but I have to say I was disappointed. Despite being affiliated with the hardcore scene they are actually just another metal band trying to pass their tedious SLAYER intros off as punk rock. The lyrics are intelligent, but I just can't stomach the slick production, chugging riffs and wanky licks. Bad metal, plain and simple. (AM)
(Victory, PO Box 146546, Chicago, IL 60614)

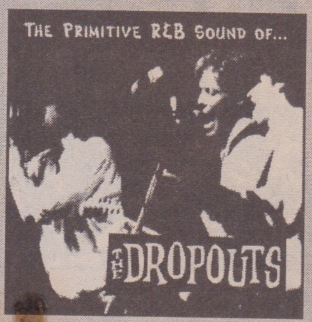


DOWNER BOYS - "Werken Men Und Pirates" EP
Dyslexic thrashing, 8 tracks of loose and noisy pissed all over the place rambling funneled and charged through a hardcore filter. Tossed and served with slow dirge, trumpet solos, lack of song cohesion, feedback and more feedback. An investigation to a live performance would be necessary to determine whether this the work of 1990's hardcore performance "artiste" or the truly fucked up. I hope the latter. BLATZ and ANTIOCH ARROW fans take note? (KS)
(Eye 95 Records, 7380 Broken Staff, Columbia, MD 21045)

THE DRAGONS/C.L.A. - split LP
Hmm... this is an odd one. A split live bootleg LP of two bands I haven't heard of from the San Diego area. C.L.A. is acoustic/minimalist punk scuz with good songs and lots of between song banter. The DRAGONS sound like they've heard a few HEARTBREAKERS records They even have New York accents. Good luck finding this; it's limited to 230 copies. (MM)
(no address)



THE DROIDS - "Jabede Bardzo Dobry" EP
Upstart punk rock from Wisconsin that blazes like a wildfire from start to finish. Five songs in all, with two being sung in Polish (these guys formed with the intentions of being a Polish punk band from America!), backed with raw guitars and drums that climb and crash into one another, creating some decent tunes. (MA)
(Power Ground Records, 1309 S. 21 St., Manitowoc, WI 54220)



THE DROPOUTS - "Bye Bye Baby/Bad Luck Cat"
First off..... don't trust me kids..... my reviews don't mean shit..... you may like this record...... I'm opinionated.... my reviews are not well rounded.... I thought this record sucked balls..... I'm bored with it and it's sound..... kinda like that old garage sound that everybody is doing these days.... I'm sorry fer this review...... god help me.....!!!! (SW)
(Unclean Records, PO Box 49737, Austin, TX 78765)

E-TRESCIENTOSTREINTA - "Mata El Hombre" EP
Pop punk, sung in Spanish. Gal vocals give this a HUGGY BEAR feel at times and more straight forward at others. (RL)
(Waco, PO Box 1226, 33080 Oviedo, SPAIN)

THE ELECTRIC CHAIRS, WAYNE/JAYNE COUNTY & - "Fuck Off!" 12"
The "Jayne" side is a total piece of shit, I mean is it a joke? Wayne's classic "Fuck Off" gone techno-rave?? The "Wayne" side is prime NEW YORK DOLLS type stuff, and "Rock' N' Roll Cleopatra" is an incredible punk rock n' roll tune. I'm confused, I hope Jayne doesn't forget her punk roots. (EC)
(Royalty Records, 176 Madison Ave. 4th Floor, New York, NY 10016)

EMPRESS OF FUR - "How Does That...Voodoo Grab You?" CD
English voodoobilly with sexy female vocals. Pretty weak for my taste. Nothing stands out musically, seems to be more of a showcase for the singers "I'm so in heat, baby" vocal antics - whatever. (RY)
(Raucous Records, PO Box 31, Lytham St. Annes, FY8 IQE, ENGLAND)

ESOTERICS - "What Happened To Day-ro?" EP
Lots of messy noise and craziness, but at the roots lies some basic punk pop songs. Sounds like the creation of lots of bored drug-induced jamming in someone's parent's garage. Songs include such titles as "You Suck" and "Intestinal Fortitude". (MK)
(2122 Burnside Dr., Dayton, OH 45439)

MUSIC REVIEWS

ETHYL - "Senseless/Hard Of Thinking"
Two songs of mid-tempo melodic post punk with short 'chugga-chugga' parts to break the monotony of the melodic guitar parts with calmly crashing instrumentation from the rest of the band. Very borderline alternative pop rock, very lite. (MA)
(Circumstance Records, 645 Dahlia Lane, Vero Beach, FL 32963)

EVOLVED TO OBLITERATION - "Fission" EP
Just when you thought "West Coast Power Violence" was down for the count, Palo Alto comes to the rescue! E.T.O.'s eight song here churn with energy, tearing things up with CROSSED OUT or SPAZZ style vocal barking, intensity and heavy lurch, albeit with longer musical arrangements. Grim to the point lyrics. Wailing! (KS)
(Hemorrhage Records, PO Box 362, Northbridge, MA 01534)

F.F.D. - "Four Flying Dicks" EP
Italian oi (sung in Italian) that covers all the oi basics. Chants and simple music. A little on the midtempo side but still decent. (RL)
($5 ppd: Pure Punk For Raw People, Via Passo Di Badignana N.16, 43100 Parma, ITALY)

FAMILY VALUES - "Chester" EP
More pop-punk that's far from groundbreaking. "Chester" is the most melodic, and by far the standout track. (MC)
(Fearless Records, 13772 Goldenwest St. #545, Westminister, CA 92683)

FEAR - "First Two Seven Inches" EP
While the record is not really titled as above, this is, in fact, a bootleg compilation of FEAR'S first two (and only?) singles. A few things should be mentioned here. First, while this is a bootleg, the people behind it have made no attempt to fool you into thinking that it might be the original. Second, you're getting one of the most legendary singles of all time and the band's not-so-bad follow-up for the price of one bootleg (unknown). Apparently there are many out there, buy accordingly. Third, sound quality is excellent. (KK)
(no address)

FIREWORKS/SHIVA THE DESTROYER - "Savage Rhythm Echoman" split 10"
Limited edition colored vinyl 45 RPM 10 inch? What do these collector geek indie record labels think they're doing anyway, making fucking Lichtenstein prints? What does it sell for, $12? For four songs that would have fit on a 7", sold at FIREWORKS' recent live show that I'm pissed I was out of town for. One good ("Echoman") and one OK ("Savage Rhythm") song by a great band (Fireworks), but the two songs by SHIVA THE DESTROYER rate fair ("Tar Horse") and poor ("Night Of The Comet"), (nice lyrics on the latter, though). Pay no more than $2.49. (DD)
(Speed Records, no address)

FEAST UPON CACTUS THORNS - CD
Speedy rock punk, drawing the same lines as THE FUMES or SUPERSUCKERS, with melody and country twang (even down to a slight vocal drawl), bit-bops of weird noise inbetween, during, and after songs and every now and then dropping into a weird jazzy tune with fucked-up backwards bong-inhaled vocals. Eclectic and proficient. (KS)
(Westworld, PO Box 43787, Tucson, AZ 85733)

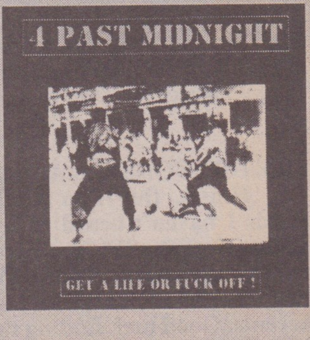
FISTICUFFS BLUFF/CAR BOMB - split EP
Both bands have that 'Gravity' sound with nods to NATION OF ULYSSES. FISTICUFFS BLUFF remind me a little of CLIKATAT IKATOWI, with less of an edge, and a lyrical attempt at something in the direction of NATION OF ULYSSES. It's nothing you haven't heard before. CAR BOMB on the flipside remind me a lot of the legendary NATION OF ULYSSES in more ways than one, from the lyrics and music, right on down to the vocals—except these guys inject a little more of a punk edge in the mix. No matter how many bands try, they'll never ever be able to come close to the originality, cleverness or intensity of NATION OF ULYSSES, but I'm sure they'll keep trying. It's like having to settle for the inferior Select Cola over Coke. (MA)
(Trouble Man Unlimited, 16 Willow St., Bayonne, NJ 07002)

FLAKES - "Sliding Along That Slippery Slope" CD
Quirky punky pop that sounds like the not-so-great stuff that Grass Records puts out sometimes. Too weird for my tastes. Almost WEEZER like. (RL)
(Incredible Shrinking Records, PO Box 127, 411 07 Goteborg, SWEDEN)

FLEAS AND LICE/BLEEDING RECTUM - split LP
I've never been thrilled by FLEAS AND LICE and this is a perfect example of why that is. Mid-tempo anarcho-core with shout along choruses but nothing that reaches out and grabs you. Remarkably dull for a band with a billion singers. I had much higher hopes for BLEEDING RECTUM but they're no different. A little moodier and faster perhaps but never exciting. One of those records you'll file and soon forget about. (NN)
(Skuld Releases, Malmsheimerstr. 14, 71272 Renningen, GERMANY)

FLY COP - "Spagnello" EP
At first I thought this was scathing fast, screeching punk bliss, but then I realized that I had it on the wrong speed. It turned out to be slow, heavy-as-lead, guttural grindcore. Oh well. It speeds up later, like a monster rising up out of the murky depths and thrashing all unfortunate passing pedestrians. I admit, it does sound much better on 33 1/3 rpms. (AI)
(Spiral Objective, PO Box 126, Oaklands Park, South 5046, AUSTRALIA)

4 PAST MIDNIGHT - "See The Light" EP
Scottish punk is still alive and well, and it sounds like Brit-punk! Actually 4 PAST MIDNIGHT play the history of English Punk—from '77 ("See The Light"), to quick mid-tempo punk ("Get A Life"), and even Oi! ("Abused"). All around, and all around good. (EY)
(23 Abercrombie Crescent, Bargeddie, Glasgow, G69 7SR, SCOTLAND)



MUSIC REVIEWS

FRED MERT - "Best Friends" EP
Has a very DESCENDENTS feel. They pull it off well though and if you're into that sort of thing you'll probably be quite pleased. A fun record and worth a listen. (FR)
(PO Box 7812, St. Paul, MN 55107)

FRENZAL RHOMB - "4 Litres" EP
Yes, Fat Wreck Chords has found another band that sounds like NOFX. This band does a tight, sing-song, punkish tune with a chorus that goes (over and over with clear melodic backup vocals). "Well, I think you're really nice but I don't want to fuck you". And on the back cover is a photo of a naked girl throwing up. Another song rails against getting fucked up on drinking cheap wine in a box. Sounds like a pop, misogynistic, straight edge band to me. (JH)
(Fat Wreck Chords, PO Box 460144, San Francisco, CA 94146)

FUDGE DADDY-OS - "This Martyr's For You!" EP
Four tracks and my first instinct was to say, "Wow, RIK L RIK has a new band!". You know... one of those 'other' bands on "Rodney On The ROQ". Pop punk to quirky rock to I don't know what. Coffee house lyrics and kinda monotone vocals. Nice suits, though. (LH)
(Computer Crime Records, PO Box 1684, Norwalk, CT 06852-1884)

GLU - "La Face" EP
Drummerless noise trio from France. Two guitars and one singer doing the French take on the BIG BLACK/ Bad Vegum records thing. One guitar provides chunky noise chords, the other squeals along and you also get some pissed off sounding guy yelling in French. Suffers from a sameness syndrome after the second song. But I guess it is commendable in its singleminded and steadfast air of abrasiveness. (HD)
(Bruno Lacaussagne, 11 Rue Ferbos, 33800, Bordeaux, FRANCE)

GLUE GUN - "The Scene Is Not For Sale" CD
This is the kind of hardcore which seems to prevail down south in the Los Angeles/Orange County way: tuneful powercore. A bunch of good songs, some decent lyrics covers of THE GERMS, WASTED YOUTH, and the SIMPLETONES, and the first hardcore song about O.J. Simpson. Now this is no sort of major slag here, but the main complaint I have with this band and all the one's like them is that even tho' they rock, they all sound the same to a degree, and could certainly stand to branch out their sound in a more original or unique direction. (LD)
(Fearless Records, 13772 Goldenwest St. #545, Westminster, CA 92683)

GONKULATOR/MINCH - split EP
GONKULATOR take a shot at black metal with noisy, fuzzy guitars alternating between high speeds and murky drudge. The production and low, hissing vocals can only bring to mind the first BEHERIT EP with more tempo variation. MINCH go all out with the noisecore they're known for. Multiple screams and a musical frenzy interspersed with samples aplenty. (NN)
(Fudgeworthy, 8 Sevin Dr., Woburn, MA 01801-5366)

GRAPEFRUIT - "Loopy On Bus Fumes" EP
They grow pretty good GRAPEFRUIT on Hawaii. This is a really fun record, plain and simple. They're not trying to save the world or be the punkest band on the planet, thankfully. The sound is somewhere between a good ol' Cali style jangle-pop band and the HI-FIVES. Good sound and great fun. (FR)
(Fuddyduddy Records, PO Box 11241, Honolulu, HI 96828)

GROUND ROUND - "Lakeport/Just Another Day"
An excellent pop punk single. The A side is a sort of quieter, gentler SUPERCHUNK with a melancholy song about being stuck in a small town. The flip is faster punk and sounds like the thoughts of someone who had a bad night at Gilman St. (MM)
(HyperActive Kids Records, PO Box 31581, Knoxville, TN 37930)

HATCHETFACE - "Vol. II" LP
Formerly known as 'BOUND', this East Coast outfit has certainly been getting their Wheaties. Developing into quite a force - songs with punch, a vocalist with gasoline vocals, tempo changes that progress at breakneck speed - this is everything I had hoped the single would be. Tastefully simple lyrics, and a entirely appropriate JERRY'S KIDS cover - (not only because of the geographical connection.) Great LP! (TM)
(Figure Four Records, 35 Eliab Latham Way, E. Bridgewater, MA 02333)

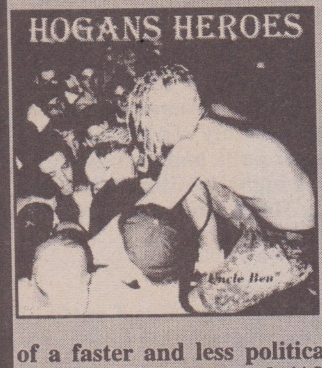
HECKLE/LITTERBOX - split EP
New Jersey's HECKLE have the breaks, tempo and sung vocals and choruses of the '90s Epitaph/ Fat sound, with a OPIV vocal slant, shout and sneer. Oddly on the flip, New York's LITTERBOX remind me vaguely of CRIMPSHRINE in their basement dumpiness and tempo, mixed with Milo/DESCENDENTS harmonized vocals and cool choruses. Two song each, two bands to watch for more from. (KS)
(AxHandle Records, 1827 Mc Allister St, San Francisco, CA 94115)

HELLBENDER/SLEEPASAURUS - split EP
This split didn't do much for me. HELLBENDER is pop emo stuff a la DAG NASTY with DAVE SMALLEY. Not bad but nothing earthshakin' either. SLEEPASAURUS is LEMONHEADS/DINOSAUR JR. type stuff which I almost liked but didn't quite get there. (RL)
(Motherbox, 60 Denton Ave., East Rockaway, NY11518)

HICKEY - "Havana Hard Time" EP
This is the shit! I might of been wrong once but never twice. This here slab of ultra raw meat smokes the pope. By far the best local band to come along in light years. Take the humor of the MEATMEN & the pop credibility of the DESCENDENTS and you got HICKEY. Four twisting, ball blasting, punk rocking, damaged tunes to plow away the fields of endless and useless records. This here disk stands tall and proud. Now I'm not butt kissing just because everyone else does, this damn thing smokes! I would march right out to the Pacific Ocean and battle shark over their chum for HICKEY. I'd even give up dressing like a farmer if someone tried to take away this record. Don't take my word for it, just do yourself a favor and search for this 7"er, at all costs pick this up; it could change your life. It changed mine! Now that's fer sure. I would not steer you wrong. (SM)
(Little Deputy Records, PO Box 7066, Austin, TX 78713-7066)

MUSIC REVIEWS

HIGHWAY 66/STEADFAST - split EP
HIGHWAY 66 is from Gainesville rock out with a couple of melodic punk rock ditties. Fun songs. STEADFAST remind me a bit of CRIMPSHRINE with some cool dancing, melodic bass runs. (MM)
(Vandal Children Records, PO Box 260805, Hartford, CT 06126-0803)



HOGANS HEROES - "Uncle Ben" EP
When I picked this up, I thought "What, *the* HOGAN'S HEROES?" I had no idea they were still around, and I still have no idea if it's the same band. 3 originals and a cover of DAG NASTY's "Values Here". There's a definite East Coast flavor to their fast hardcore, but they seem to have moved with the times without getting metally or poppy. Actually it reminds me of a faster and less political FUEL or a modern GORILLA BISCUITS. Pretty good. (AM)
(Fadd Productions, PO Box 949, Island Heights, NJ 08732)

HOGAN'S HEROES - "101/3 Fists & A Mouthful" CD
I didn't think this band existed in a while; in fact, all the songs were recorded three years ago. This is your basic moshy kind of shit that kids with big pants are bound to like. Pretty okay in its own way; sort of suffers from mediocrity, and a plethora of unnecessary guitars solos. It's okay, I just don't have much to say about it. You like Revelation stuff, you'll like this. (LD)
(New Red Archives)

HORMONES - "Cartographer Of Love" 45
I don't mind one-sided records at all, but this one left me feeling a little shortchanged. The HORMONES (great name) are a Texas band who check in with a lengthy ditty about the singer's futile attempts to pick up chicks, even though he is *"Thee Cartographer of Love"*. A little overlong, but it's still kind of fun and has a good trashy edge to it. Unfortunately, Lance just compared them to the DEAD MILKMEN, and now I can't think of anything but that much-hated band when I listen to this. (JR)
(Rise, 2116 Guadalupe #210, Austin, TX 78705)

HUMAN ALERT - "Sex & Drugs & Anarchy" CD
Their debut full length paired with the almost inevitable digital reissue of their previous vinyl—this having the added advantage of new artwork, it's a great way to catch up on this Dutch band's output. It's beautifully packaged without a jewel case - including several photo 'manipulations' that could prove to be legally troublesome. One of the few bands who effectively couple sarcastic political lyrics with innovative hardcore - maybe the bands they inspire will carry the banner well. (TM)
(Wicked Witch Records, PO Box 3835, 1001 AD Amsterdam, NETHERLANDS)

HUMPERS - "Live In Stanton" EP
I can't believe Tim trusted me with this after my last HUMPERS review. Tim is wise, or psychic or something. Drunk punk has been very good to me lately - with those awesome STITCHES shows and bands like LOW-DOWNS and the late SEIZURE BOY. I have been playing HUMPERS albums lately, in an effort to grab my ankles and let them kick my ass. To a certain extent it has worked, I think they're good. I had hoped that this would ice that cake, unfortunately the recording blows, *but* these are great songs and I'm not the anti-fan I once was. Thanks Mr. Yo, I needed that. (RY)
(Dionysus/Epitaph)

I.D.K. - "My Time" EP
Energetic mid tempo punk with cool vocals. Good songs with catchy melodies. "Adjustment" was the best song with stop and start tempo changes and singalong vocal parts. (MM)
(On Deck Records, PO Box 279, Fairview, NJ 07022)

ICKY BOYFRIENDS - "End of Lust" EP
Intentionally inept SHAGGS/PUSSYHOUNDS imitation that doesn't hold my interest. If you're going to suck, you should at least be funny. (DD)
(Blackjack, 663 10th St., Oakland, CA 94607)

INHALANTS - "Kill You/Automatic Pilot"
Very, very cool, mono-surround quality a la BRENTWOODS, both songs under two minutes. "Kill You" is a definite standout track, very catchy riff, punk rock straight out of their garage and recorded on a washing machine probably, just like the GERMS. (EC)
(Unclean Records, PO Box 49737, Austin, TX 78765)

INTEGRITY - "Systems Overload" CD
Well, I looked forward to this release for over a year. Still have mixed feelings about it now - while it didn't hit me as immediately as their last full length, it's still miles beyond most stuff being put out. Their sound has developed - while it's still totally ferocious hardcore, it seemed to creep onto me, whereas the previous releases were a more immediate buffeting. Highly recommended - everyone I've talked to likes it for different reasons, but no one doesn't like it at all. (TM)
(Victory Records, PO Box 146546, Chicago, IL 60614)

JAKE AND THE SNIFFS - "Spike" EP
JAKE AND THE SNIFFS play melodic punk rock with a bit more edge in the vocals than most pop punk bands these days. Both songs are cool and don't get too rowdy; "Jennifer" is sweet and "Because" sings out some social criticism with strong guitar. (JH)
(Coolidge Records, 157 Coolidge Terr, Wyckoff, NJ 07481)

JASON'S CAT DIED - "365 Days" EP
For some reason that I can't quite pin down, this has a SUPERCHUNK quality but is more abrasive and impassioned. The raw quality is assisted by the production which is full but noisy in a cool way. Structurally, it's thrown off a bit from sounding like modern pop by some cool discordant dynamics which give it an edge. Good. (MK)
($3 ppd: Bandwagon Records, PO Box 44338, Tucson, AZ 85733-4338)

MUSIC REVIEWS

KACTUS JACK - "Waco Teenager Series" EP
A band from Spain not from Texas as I immediately hoped for. Two songs are pop punk and two are long ballads complete with guitar solos. Ugh. Fast stuff has potential and I enjoy the heavily accented English vocals, but the slow ones kill me. (CK)
(Waco, PO Box 1226, 33080, Oviedo, SPAIN)

KHRISSY/NOTHING - split EP
Two songs each from these drastically different bands. KHRISSY are alright playing power pop that could have been outtakes from the ONLY ONES album. It's okay pop stuff though they could use a little better production. NOTHING is just sort of a rock band that aren't really worth describing. (LH)
(Big Chicken Records, PO Box 346, Warminster, PA 18974)

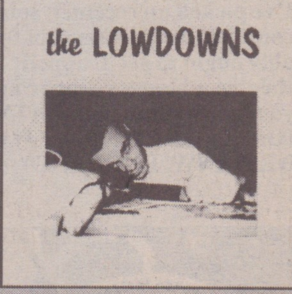
KILLJOINT - "Made Love To You" CD
Hooky Italian punk, that is likely to appeal to folks who go for bands like CHEMICAL PEOPLE or the PARASITES, (Scads of love songs, here for you sickening snuggle punx). Twenty four songs which if halved would make this a much more solid release, my attention span just is totally spent after awhile. Also any band who calls themselves punk and has the audacity to do two BEATLES songs deserves a serious thumping. Lujan-esqe big time. (LD)
(Mac Guffin Records, Via Spalato 49, 00298 Rome, ITALY)

KUD IDIJOTI - "Glupost Je Neunistiva" CD
A rerelease of this Croatian band's previous two LPs on one easy-to-handle CD. The music is on the border of emo and pop punk, I don't understand the lyrics and the whole thing just doesn't do it for me. (CK)
(Incognito Records, Hermannstr. 1, 70178 Stuttgart, GERMANY)

LADONNAS - "Ladonnaland" CD/EP
Fast rock and roll with a bit of distortion and a couple of '50s style song structures. Wild, snotty vocals which compliment the songs well. (MM)
(IFA Records, 607 Eastlake E., Seattle, WA 98109)

LUZIFERS MOB/GOLGATHA - split LP
The much anticipated split LP has seen the light. Having been delayed, due in part to printers in Germany refusing to print the cover artwork, it's good that it doesn't disappoint. LUZIFERS MOB return with more of what made their EP so great - quick and fast. GOLGATHA also keep character with their previous release - taking the more melodic, introspective route. Certainly two of the better bands in Germany at the moment. (TM)
(Spring/X-Mist, Riedwiese 13, 72229 Rohrdorf, GERMANY)

LEATHER UPPERS - "Cut Off Vest" EP
First off, thank you for the vinyl!!! This is a great single from a three piece that I've never been able to get enough of, since I saw them a year or two ago. I heard a rumor that they broke up. I know that two of them live in Canada and the third in San Francisco, and that surely caused difficulty. Anyhow, they rock, schtick or none. Fun punk with crazy guitar solos a la NUGENT. This is more garagey than their "OK Don't Say Hi" CD, which I loved, but thought may have been a bit too clean. Live appearances seem to be quite rare for these guys, so if you have a chance to see them, *go!!!!* In the meantime, pick up this record. (RY)
(Sympathy For The Record Industry)



LOWDOWNS - "I Said Girl" EP
This is Brian Girton's old incarnation of THE LOWDOWNS from 1994. The band has since changed line-ups, and with Brian still at the helm they have become one of the best punk bands in the Bay Area. The vocals on this record only convey part of Mr. Girton's power. Check out one of the new LOWDOWNS records circulating soon. The vocals are nearly possessed. The guitar, bass, and drums admixture push the thing over the top. It's fast. It's punk as fuck. (BR)
(Girl In Garage Records, PO Box 69, San Francisco, CA 94117)

LUCHS BROTHERS - "Hare Krishna Stomp/Kill Me I'm Rotten"
The LUCHS BROTHERS, from the Chicago suburb of Wheaton, Illinois, had a single out in 1977 that contained the novelty punk song "Kill Me I'm Rotten." The story should have ended there. For some reason Incognito Records has released this single, which has a live version that is even weaker than the studio one. The "A" side of this piece of shit is completely unlistenable. It's boring, slow, art-rock written in the late '70s and recorded in 1994. Avoid this record. Complete waste of vinyl. (BR)
(Incognito Records, Senefelder Str 37A, 70176 Stuttgart, GERMANY)

LUNACHICKS - "Jerk Of All Trades" LP & EP
These women are so bad-ass and cool and trashy, you must check this out. It's rockish-punk with tough-yet-beautiful vocals. Best songs are "Fingerful", "F.D.S." & "Insomnia". Yes ma'am, I love it! (AI)
(Go Kart Records, PO Box 20, Prince St. Sta, New York, NY 10012)

MAGNACITE - "Deconstruct" EP
With six frenzied blasts of supreme hatred and violence this could easily be the soundtrack to the Armageddon. Wicked sick super grind with the harshest vocals since ABC DIABOLO. All the power and twice the speed, this puppy absolutely cooks! An instant collector's item on snazzy clear vinyl. (NN)
(Insurgence, PO Box 4155 Richmond East, Vic 3121, AUSTRALIA)

MUSIC REVIEWS

MAD 3 - "Devil Fuzz/Eddie's Holiday"

Two instros, an over the top DAVIE ALLEN style fuzzbuster on the A side and a cleaner, jaunty B-side where Eddie (formerly of the 5678's) shows off some rockabilly licks. Anyone needing soundtrack music for a neo-biker flick, look no further. (DD)
(Shot Down Records, M. Larisch, Senner Hellweg 224, 33689 Bielefeld, GERMANY)

MAN OR ASTROMAN? - "Intravenous Television Continuum" LP

While I thought the "Project Infinity" CD of last month was sheer brilliance, my attention span for MAN OR ASTROMAN? certainly hasn't matched their output. As with the other releases I've picked up recently, some part of this appears elsewhere. It's consistently good (except for the songs with vocals, which probably ought to get dropped) - but there's so damn much of it! Live they're a blast - cheaper and safer space travel than the drugs you're currently using. (TM)
(One Louder Records, PO Box 1NW, Newcastle Upon Tyne, NE99 1NW, ENGLAND)

MANIC HISPANIC - "The Menudo Incident" LP

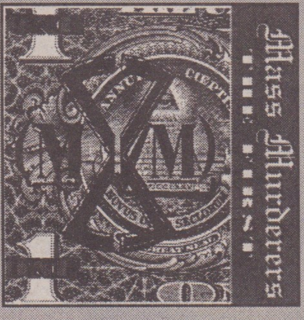
Old time punk rockers get together to make a tribute record to their nationality. 13 old punk anthems turned into Hispanic nightmares. Ex-members of ADOLESCENTS and CADILLAC TRAMPS covering X, BLACK FLAG, SEX PISTOLS, STOOGES, CIRCLE JERKS, EDDIE & THE SUBTITLES, PLASTIC BERTRAND, THE DAMNED, THE KLAN and a few others too. Not bad at all, packed with lots of humor and intelligence. (SM)
(Doctor Dream Records, 841 W Collins, Orange, CA 92667)

MANIC HISPANIC - "The Menudo Incident" LP

One of the most clever releases in a while. But besides the jokes and sentimientos, these fuckers rock! Sounds like they've been playing these songs their whole lives (probably have), and unlike most 'cover' bands, these guys deliver the tunes with more power—if that's possible—than the originals! Find at all costs, a classic! (TY)
(Doctor Dream Records, 841 W Collins, Orange, CA 92667)

MATA-RATOS - "Expulsos Do Bar" EP

This is a reissue of this great late '80s anti-Nazi oi band from Portugal, MATA-RATOS. The songs are hard and fast with superior guitar, drumming and vocals. The choruses are shouted loud and clear in the old-school oi fashion. The politics here are right on the mark. It's great to be able to celebrate a first rate oi band and champion their lyrics as well. Look for more top quality oi releases on this label in the future. (BR)
(Vasco Nogueira, Thranestr 40, 44309 Dortmund, GERMANY)



MASS MURDERERS - "The First" EP

I'm tryin' to figure out what country these fellows come from, I think it's France cuz they're "thanx" list is called "merci", but I think they're "singing" in English. What does it really matter cuz they rip. Mostly fast heavy driving HC/Punk with great song structures, and just enough melody to make it not straight HC. Very driving in a West Coast sorta way with a European flair. I liked this a lot and would buy it if I can find it. (EY)
(Boulaire Laurent, 61 Bd de Verdun, 35000 Rennes, FRANCE)

MEANIES - "10% Weird" LP

From Spain. Sound influences from RAMONES to BAD RELIGION to NEGAZIONE. Fast and medium. The vocals are mixed into the songs more, no whining lead singer guy here. More like BAD RELIGION in the way the harmonizing hardcore singing matches note for note with the music. But the lyrics (written and sung in English) are more nihilistic and DANZIG-like ("Corpse In Love," "Grandmother's Dead," "Plan Nein") than the political tendencies of those bands. I liked the more RAMONES style songs, "10% Weird," and "Conan." (GS)
(Munster Records, PO Box 18107, 28080 Madrid, SPAIN)

MEOW - "Kat Nip" EP

These girls are like a more '60s CUB. I don't think the comparison is too far out since they both hail from Vancouver. Six OK garage songs, nothing too great. Do they really perform in those cat suits? Are they going to write a song about Julie Newmar? Please do. (EC)
(Twist Like This Records, PO Box 540995, Houston, TX 77254)

METAL MIKE, ALISON AND JULIA - "No Surf Commies/Don't Wanna Be In Love"

My immediate reaction is "Oh no please, not a Metal Mike record!", but this one isn't bad. Really. The titles make you think it's gonna be one of those gimmicky records, but side A is sung by Julia and the vocals are so low in the mix that, dare I say, I like it. The music is basic 3-chord punk rock, too. I'd say someone's been listening to a lot of SUPERCHARGER, lately. Side B is sung by Metal Mike so the vocals are more prominent, but still enjoyable. (CK)
(Triple X Records, PO Box 862629, Los Angeles, CA 90086-2529)

MINDSNARE - "Under Fire" CD

While the first couple of songs caught my attention in the way good NYHC used to, I was falling off pretty quickly. Unlike a lot of their countrymen, MINDSNARE (formerly MAD CIRCLE) don't really contribute any personality or character to a already exhausted genre. Especially disappointing with Deported Record's otherwise solid catalog. (TM)
(Deported Records, PO Box 4141, Richmond East, Victoria 3121, AUSTRALIA)

MUSIC REVIEWS

THE MONSIGNORS - "Doin' It For The Man Upstairs" EP
A title I can relate to as the MRR turntables are located downstairs from where Tim is usually hanging around and smoking...I mean working. So what we have here is four little ditties in the ska-punk/popcore vein. There are a lot of inside jokes going on here but the 25-page insert book lets you in on the fun. The best part is the "goth" 12 days of X-mas bonus track. Funny, funny. (PC)
(Dyslexic Records, 528 White Oak, Rossell, IL 60172)

MONSTER TRUCK 5 - "Vandal-X/Privege-D"
Though more orderly and listener-friendly than their earlier releases, these guys still do the midwestern angry man noise stuff well. One the few newer bands that seem to be inhabiting what appears to be a dying genre. You know the goods: a somewhat psychotic and confused din, Neanderthal cardboard drumming, feedback and that recorded-in-the-next-room ambience. Also a version of the UNSANE's "Vandal-X", but you know, its hard to pick either version out of a lineup. (HD)
(Sympathy for the Record Industry)

MONSTER TRUCK 5 - "Columbus Ohio" CD
Do they sound like a band with this name? Not particularly. Full guitar onslaught, loud and fast enough, with alot of playing and not much singing - as if some screaming vocals are just thrown in for good measure to make the songs complete. Sort of a post-grunge thing, in a way. I had a hard time getting drawn in by this, but it certainly wasn't unpleasant to listen to, HEY - this might be good driving music, like in a MONSTER TRUCK perhaps?? (RY)
(Sympathy For The Record Industry)

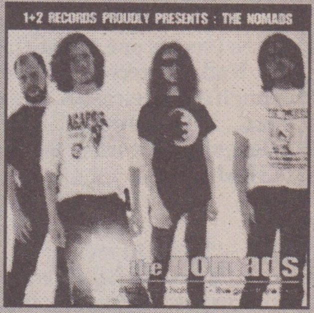
NEEDLESTICK - "Welcome To Planet Work" EP
Political hardcore with a sense of humor and no political songs. Refreshingly goofy and sarcastic, while still managing to get the message out. 100% more effective than those boring bands with all the patches. I like their speedy parts best but their slower, sarcastic singing parts add to the overall character. Don't know why they have to make fun of Snowy though. (NN)
(Smack In The Mouth, PO Box ITA, Newcastle Upon Tyne, NE99 1TA, ENGLAND)

NEGATIVE TREND - "Puke Uterus" EP
Now don't get yourself all worked up - this is *not* the '77-era punk band from San Francisco that later transformed into FLIPPER and the TOILING MIDGETS - these guys are from Arlington, Virginia and play that modern hardcore/pop hybrid you hear a lot of these days. Four pretty energetic songs, with some unfortunate sensitive melodic moments on side two. At least they didn't decide to name themselves after CRIME. (JR)
(Spontaneous Leprosy, PO Box 16275, San Francisco, CA 94116-0275)

NOFX - "We Ain't Shit/Drugs Are Good" 12"
Two songs, two prime examples of NOFX's brand of Cali-punk. Goofy, energetic, melodic, fast, and able to make jokes about punk rock. "Drugs Are Good" is a handbook for how to be a punk; "Join a punk band, shave your head and get a tattoo... And for no particular reason beat up everyone." "We Ain't Shit" is an anthem with lyrics along the lines of STIFF LITTLE FINGERS' "Nobody's Heroes" (but fast and slow and not so sincere), a funny poke at the "sellout" thing. Despite the self-effacing tone of the songs, NOFX are really, really good musicians. All this on a picture disc with...is that really Don Ho? For five bucks? Awright. (GS)
(Fat Wreck Chords, PO Box 460144, San Francisco, CA 94146)

NOFX - "I Heard They Suck Live" LP
This band, contrary to any vicious rumors you may have heard, is definitely at their funniest in front of an audience, and this here's one of the few good quality live recordings that have been made of the band. NOFX is one of the original East Bay pop-punk bands with snotty vocals and lyrics aimed to piss off everyone and make you laugh 'till you puke. On this LP, they even have a song that takes a jab at the trendy punk-dorks of Berkeley. That scores an extra bushel of punk points right there. A must for die-hard NOFX brats. (AI)
(Fat Wreck Chords, PO Box 460144, San Francisco, CA 94146)

THE NOMADS - "Dig Up The Hatchet/The Goodbye Look"
Macho, friggin' rowdy, and rockin' shit (do I sound like BR yet?). Great a-side, I'm droolin'. B-side is rediculously anthem-rockish, but alright anyhow. Sort of CHOCOLATE WATCHBAND meets TWISTED SISTER, if you will. These Swedes bring out the grebo in me, makes me feel like a kegger-going youth again, and I appreciate that. (RY)
(1+2 Records, Gloria Hatsuho 601, Nishi-shinjuku 7-6-5, Shinjuku-ku, Tokyo 160, JAPAN)



OLD SPICE - "Aggravation" EP
This Texas trio play unpretentious straight out of the garage catchy melodic pop-punk. All 4 songs are good. (MC)
(Re-grassion Records, 22043 Rein, Eastpointe, MI 48021)

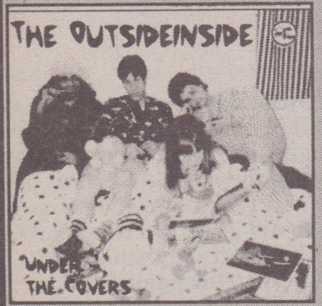
O-MATIC - "No Pinky, No Leather/Teenage Make-Out King"
This is the kind of stuff that some clueless *B.A.M.* rock journalist might describe as "grunge-flavored metal pop", but I'd never stoop so low. Kind of dirgy, kind of sarcastic, with a full-bodied guitar-heavy production that makes it all seem larger than life. "Teenage Make-Out King" grafts a slower BLACK FLAG riff to lyrics about mediocre adolescent sex, and ought to be the theme song for a few people I know. Give this one a chance if you run across it. (JR)
(Simple Solution, 1025 Brown St., Dayton, OH 45409)

ONE NATURE - "Perfect Birth Defect" EP
A post hardcore sound— energetic mid paced punk with a metallic edge but with an adequate amount of melodies and harmonies to keep it from sounding like slowed down thrash. The vocals, at points, remind me a bit of the later period stuff that John Stabb did with G.I. (MK)
(Trustkill, 23 Farm Edge Lane, Tinton Falls, NJ 07724)

MUSIC REVIEWS

ONE TON SHOTGUN - "Police Navidad" EP

Pretty frenetic, punkish, fast, aggressive tunes here. To me it sounds like a more punked out FUGAZI tossed with the CRUCIFUCKS. Nothing earth-shatteringly original but it gets the job done and the heads a-bobbin'. (HD)
(Atomic Action, 2030 West Main Rd. Middletown, RI 02842)



OUTSIDE INSIDE - "Under The Covers" EP

Lee Joseph (YARD TRAUMA, et. al.) tries his hand at a brand of power-pop/late '60s pop-psych on three covers. One I didn't recognize ("California Earthquake") and two I do (LITTLE RICHARD's "The Girl Can't Help It" and SPIZZ ENERGI's "Where's Captain Kirk"). What can I say, deliberately or not these songs sound like a bunch of throwaways that's cheeseball in a bad way and not particularly listenable or attention-inducing. Good for a (small) laugh, I guess... (HD)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

PACK - LP

This is quite an honor to review this re-release!!! Fuck man.... there would have been no SPOILED BRATS if it weren't fer this record!!!! If all you little shits want to hear a sample of some "real" punk rock..... seek out this re-release from 1977... from the German punk rock gods themselves... THE PACK... my one and only faves... me and Stig... together in old BEATLES stereo (vocals one channel, music in the other)!!!! Thank god to Mr. Rudi fer recognizing a classic and Incognito fer being good enough to re-release it. It's unbelievable kids..... trust me on this one..... I'll eat my hat!!!!! (SW)
(Incognito Records, Senefelder Str. 378 A, 70176 Stuttgart, GERMANY)

PEE - "Little Elpee" 45

"Egghead Billy" is one powerful, guitar-heavy song which isn't necessarily catchy, but has enough guts and energy to make you wanna fully rock out in your Maximum Rocknroll swivel-chair, if you happen to have one. "Turn Key One", on the other hand (or side, or whatever), is quite the mellow tune with overlapping male and female vocals and sparse music which then ends in a beautiful cacophony of crashing guitars and drums and a VELOCITY GIRL-like chorus. This record leaves me stunned and rather...uhhh... speechless. (PC)
(March Records, PO Box 578369, Chicago, IL 60657)

LOS PERROS - CD

Mostly fastish Detroit-cum STOOGES-inspired stuff from Spain. Actually sounds more like the Australian take (ie heavier guitars) on the Detroit sound. Lotsa neo-James Williamson guitar type soloing. Sung in English with some decent tunes which are more than listenable, but no new twists on the medium and still nowhere as over the top as the first UNION CARBIDE PRODUCTIONS LP. (HD)
(Roto Ruta, PO Box 49129, 28080 Madrid, SPAIN)

PETER AND THE TEST TUBE BABIES - "Test TubeTrash" CD

A little trip through time with a once truly great British punk band. So derivative the most fun I had listening to it was naming the band each respective song sounded like. I really wish this CD had quit after the 12th track, because up until then I enjoyed it quite a bit. Total 70's pop-punk with real funny lyrics. After that it was just a journey through many genre's, and shows their fall into almost inevitable early 80's suckage. Influences named were: CLASH, JAM, UK SUBS, and lastly late period GANG OF FOUR. (RY)
(We Bite America, PO Box 10172, Chicago, IL 60610-0172)

THE PHANTOM CREEPS - "I Saw Your Ass Stealin' The Bourbon" EP

There is such a glut of surf music being put out right now that it's sure hard to be objective when you hear some. I don't know how Dr. Dante manages every month without throwing his hands up (and throwing up) in disgust. Plus, it seems there are a couple of surf bands out there willing to cash in on the PHANTOM SURFERS good name by calling themselves so similarly. This record is basically a turd. It's not very faithful to a true surf sound, with its heavily overdriven metal guitar and its busy-body drummer filling constantly. The compositions are uninspired and listless, and the Henry Lee Lucas sample is a weak reminder of the serial killer craze of a couple years ago. Comes complete with pop-eyed Roth-rip-off monster drawing on the inside cover. (CH)
(Foul Play Records, Box 160, 2116 Guadalupe St., Austin, TX 78713)

PICASSO TRIGGER - "Biopolar Cowboy" CD

This to me is the sort of music that appeals to the slightly older crowd of indie-rock hipster types, because it lets them feel a little bit decadent and daring. It's palatable in a (yawn) indie/alti sense, and (oh my!!!) even a bit freaky at times. Female and male vocals, upbeat and semi-punk in tempo; a COWS feel periodically, with crazed trumpet squaks busting into the mix, but totally lacks creativity in comparison. I'm just seein' gas station jackets, funny sunglasses, and cowboy hats packin' the Great American Music Hall. (RY)
(Alias Records, 2815 West Olive Ave., Burbank, CA 91505)

THE PIST - "Ideas Are Bulletproof" LP

Man, after listening to this LP I'm now really convinced that the East Coast rules and the "East Bay" sucks....and this comes from a guy who once called himself "East Bay Eric"! THE PIST play that classic brand of East Coast buzzsaw punk with shouted vocals and cool group chorus. 19 unrelenting blasts with cool lyrics that are more intelligent and to the point than most. Check out "Small Town", "Still Pist", and the Oi! inspired "Street Punk" for maximum destruction. If you like other acts like THE BRISTLES, THOSE UNKNOWN, BLANKS 77, etc. you'll definitely want to add THE PIST to your collection of East Coast punk gems. (EY)
(Elevator Music, PO Box 1502, New Haven, CT 06505)

MUSIC REVIEWS

PLEASURE FUCKERS - "Ripped To The Tits" LP
Oh hell yeah! This is a great record, from a band who seem to telepathicly understand just what I wan't to hear. It made my month, totally. Spanish tough-as-nails, raw, 1-2-3 garage punk. "Super Real Fuck" and "That Magic Kiss" blow doors. If you like REGISTRATORS, RIP OFFS, or SPIDER BABIES, here ya go. (RY)
(Roto Records, C/ Hortaleza, 20, 4° izda, 28004 Madrid, SPAIN)

PLOW UNITED - LP
Okay, first off they have a line that goes something like "If I treat you like shit then you'll love me forever..." which is pretty fucking rad. The average song length is about a minute and a half and almost every song is super energetic pop punk verging on hardcore. Nothing ground breaking but pretty fun all the same. (LH)
(Creep Records, 252 E. Market St. #220, West Chester, PA 19381)

THE POO POO PLATTERS - "Is Riff Randle Dead?" EP
Old school thrash/hardcore, with a whiny edge. Sort of reminds me of early ISM. Really this is '84 North America all over again. Pick any band, HOUSE OF COMMONS, STRETCH MARKS... (KK)
($3 ppd: Vietnam Records, 46 Harman Rd, Edison, NJ, 08837)

PSYCHO/ROT - split EP
Extreme blurr onslaught! Sick old style vicious crust gurgling! Mayhem turmoil hateful doom attack! Explosive sinister violent grind metal! Brazil's ROT have seven songs with political lyrics including a TERVEET KADET cover. Boston's long-lived PSYCHO have five tracks showing them jumping down a couple more rungs of the evolutionary ladder as they lyrically and musically devolve into garden variety grindcore metal. Blue vinyl. (KS)
(Ax/ction Records, PO Box 623, Kendall Square, Cambridge, MA 02142)

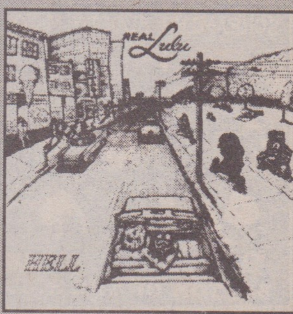
PUNCHBUGGY - "All Nite Christian Rollerskate" CD
Very crisp mid paced melodic punk from Canada that pushes all the right buttons for me. It's aggressively rocking at times, pretty at others, with incredible back up harmonies to boot. This CD reminds me of older DOUGHBOYS and HUSKER DU. There is even an occasionally well placed acoustic guitar and mandolin in a couple songs. The songs are completely catchy and have 100% attitude and energy to back it up with. It makes perfect car stereo soundtrack material. PUNCHBUGGY are one of the few bands that I could listen to a 19 song CD of all the way through. Get it now. (BG)
(Shake Records, 598 Victoria, CP 36587, St. Lambert, PQ, J4P-3S8, CANADA)

PUSSYCAT TRASH - "Amore" EP
Definitely not my cup of tea. In fact, I hate this. Slow, grunge rock with vocals that alternate between speaking and singing. (CK)
(Kill Rock Stars, 120 NE State 418, Olympia, WA 98501)

QUEERS/SINKHOLE - split EP
I'd have to disagree with the subtitle, "Love Ain't Punk". Love is punk. How else would someone get his/her heart broken so he/she could write songs about killing a certain person and the like? That's punk right? That aside two songs each from these New Hampshire bands. QUEERS stuff recorded live on WMBR in Boston and the mix isn't too good. "Blabbermouth" is about a girl (hmmm) and "Rockaway Beach" could be construed as a love song. SINKHOLE's stuff is studio recorded. "Lerch" is about his penis and "I Need Adventure" is a GG Allin cover. Also included is a handy map of important places in NH. (CK)
(Ringing Ear Records, 9 Mapplecrest, Newmarket, NH 03857)

RANCID - "...And Out Come The Wolves" LP
In spite of MTV or Details Magazine or the MINOR THREAT-esque cover, this is an awesome record in a punk rock way (although not so much in a hardcore way). The thrashers are gone as these guys go straight for that classic Brit sound. I'm talking CLASH, BLITZ, VIBRATORS, STIFF LITTLE FINGERS, and THE SPECIALS. Solid as fuck, it's 'anthems away' one more time around. (RL)
(Epitaph, 2798 Sunset Blvd., Los Angeles, CA 90026)

RANCID - "...And Out Come The Wolves" LP
This is OK for prefab punk rock, but the band is inexorably heading down that slippery pop slope. But please, RANCID, do us a favor and break up before you do "Sandinista"! (TY)
(Epitaph Records)



REAL LULU - "Hell/Motorhead"
"Hell" is produced by none other than Kim Deal (of THE PIXIES and THE BREEDERS—duh) but it doesn't show. Their sound reminds me of the better RUNAWAYS or GIRLSCHOOL stuff I've heard. In other words: girls who rock with a capital "R". "Motorhead" isn't a cover but the song about driving fast that Sammy Hagar wishes he could've written. (PC)
(Simple Solution, 1025 Brown St., Dayton, OH 45409)

REBELS - "Digging Up The Dom" EP
A band from the late '70s, members of these guys went on to be in ANGELIC UPSTARTS, RED ALERT, and RED LONDON. A pressing of a '79 demo, this is great early SLF/EATER type stuff. Raw production and punk rock anthems. Their only surviving recording, a loss to us Brit punk types. (RL)
(Nightmare Records, Roermonder Str. 74, 41068 Monchengladbach, GERMANY)

MUSIC REVIEWS

RIOT/CLONE - "Still No Government Like No Government" CD

This disc consists of newly recorded material from this band which had previously existed around 1980. They reformed to record these songs, some of which are new and others that date back to their inception. The 40 songs on here will be sure to delight any aficionado of basic English political punk ala: CRASS or The SUBHUMANS. The disc also comes with a thick book that has all the lyrics and explanations about the songs as well as essays on life and society in present day England. (MM)
(Riot/Clone Records, PO Box 2795, London, NW10 9AY, ENGLAND)

SAD PYGMY - "Psychic Intestine" CD

One of those bands that try to write humorous songs and then lets the music and vocals sound too serious so it just contradicts the entire thing and ends up sounding really annoying. It's overproduced, the music sounds like a cross between slow hardcore and alternative rock and the vocals are too up-front for my tastes. (CK)
(Lazy Squid Records, PO Box 52621, Houston, TX 77052-2621)

SCHLEIM KEIM - "Mach Dich Doch Selbst Kaputt!" CD

Classic German sing-a-long punk and hardcore from this long standing band, with 14 live tracks from 1994 (with pretty incredible live sound quality), and seven alternative takes and outtakes. Complete with an interview and information (all in German!), this is total "Ein-Zwei-drei-vier" straight-forward catchy stuff on par with the best of the German punk sound. Combines '77 melodic-choruses, bursts into hardcore, and gruff shouting "Im Deutsch". (KS)
(Nasty Vinyl, Riepestr. 17, 30519 Hannover, GERMANY)

THE SCREAMING BLOODY MARYS - "Live At The Bottom Of The Hill" EP

Before addressing the musical content of this, I have to make mention of the ultra-cool 3-D pic sleeve (complete with a set of 3-D glasses). Very cool, men. Musically, you've got four tracks of pretty good garage punknroll delivered with a healthy dose of energy at a quick pace. (KK)
(Puncrock Records, 16 Hemlock Rd., Hartsdale, NY 10530)

SCREAMING DAMNED FOSSILS - "First EP" EP

Five tracks of over the top Japanese hardcore and one slow cruncher. A few more slower bits than many of their counterparts but, when the need is there, they turn up the juice and let fly with the chanting choruses. Definitely won't disappoint fans of the genre. Best of all it's distributed by MCR so it's actually obtainable. (NN)
(Vodd Records, c/o Komiyama, 71-8 Kamiahara-Cho, Kofu City, Yamanashi 400, JAPAN)

SCREECHING WEASEL - "Punk Rock Super Heroes" CD

S.W.'s 1986 demo and a WFMU Radio live show are on this boot. So-so sound quality, I'd guess maybe fifth generation TDK D. I have a way better copy of the WFMU show, which certainly rocks, as some of these tracks appeared on the "Horny, Sassy..." double 7". The demo tunes aren't among S.W.'s best, but then I guess that's why they're on this boot. (RL)
(no address, no shame, no royalties for Ben)

SEVEN YEARS WAR - "New World" EP

Musically heavy and dark with lots of intricacy but managing not to digress into indulgence. Hardcore that brings to mind bands like UNDERTOW and 108, but not at all limited by the comparisons. Lyrically angry, up front, and to the point— confronting the enemies of knowledge and empowerment. (MK)
($3 ppd: John Brown Records, PO Box 1105, Burlington, VT 05402)

SHUTDOWN - "Emits A Real Bronx Cheer" CD

This English band's been around for a while now but rarely releases anything. In fact, some of these tracks appeared on an early demo. To be honest, it's these already familiar songs ("Monday Mornings", "Rebound", "Just Another Drink") that shine on this disc, although they have less impact than they used to. This is melodic UK hardcore, think MEGA CITY FOUR, SENSELESS THINGS, GOOBER PATROL etc... It's as good as any of those. (AM)
(Golf Records c/o Plastic Head, Unit 15, Bushell Business Estate, Hithercroft, Wallingford, Oxon OX10 9DD, UK)

THE SICNIKS - "In The Hour Of The Sicniks" - EP

This here is some BO DIDDLEY riff, sung-through-a-megaphone, generic R&B. It's not horrible, but the "I'm a badass rockabilly" vocals and metal-sounding guitar are pretty weak. Plus it's not fast enough. It takes too long to be done with. (CH)
(Chrome Frog Records, Box 02372, Columbus, OH 43202)

SICK LITTLE MONKEY - "Swill/Dopester"

This sounds like the bands that over-21 clubs would always find to open for DRIVE LIKE JEHU when they came to SF. You know, private male angsty stuff. "Open my head, spill out, spill out..." It's heavy like the MELVINS (tuned down bass, etc.), repetitive like BIG BLACK, negative like PUSSY GALORE. The long-haired boys who smoke cigarettes would be flailing their heads to this, and grooving that the singer is as bummed out as them. (GS)
(Feck Records, 5802 Woodrow Ave, Austin, TX 78756)

SLICK FIFTY - "Evicting The Robinsons" EP

Some sort of a cross between SHAM 69 and the CIRCLE JERKS (early stuff). Many anthemish songs, however has a lot of slow places. Bad production too. Not bad and if you like DIY oi stuff, this could be for you. (FR)
(John Sumner, 3506 Oakes Ave #1, Everett, WA 98201)

MUSIC REVIEWS

SLIP - "Commitment" CD
Solid, midtempo melodic punk with gruff vocals and skillful drumming. Sort of old school yet not retro with lots of singalong style oi/ska chorus. Fun release. (MM)
(Lithuanian Snake Dance Records, 1595 Lafayette St, Santa Clara, CA 95050)

SLOPPY SECONDS - "No Time For Tuning Live" CD
I'm not one for live records but this one rules. This was recorded on their world tour. Best footage was from Amsterdam, Jamaica, & Tokyo. 22 testicle reviling tunes packed with the punch of Hercules. "All The Girls Beware" is the best fucking tune I have ever heard. Sweet, fast, tight, drunk, loud, and for certainly crazy, zany, wacky, classic fun punk stuff. Gods of metal, gods of thunder, and gods of cookies. Plenty of goose berries in this CD, pack it up and take the kids to the show.(SM)
(Sloppy Seconds, PO Box 33046, Indianapolis, IN 46203-0046)

THE SMOOTHIES/INTERNATIONAL HOODWINK - split EP
Very strange record here. THE SMOOTHIES seem to be attempting some sort of metal riff but their lack of good sounding guitars creates a really cool sound. On top of that are melodic, yet deadpan vocals. I can't really compare it to anything so I hope that makes sense. I mean... it's good, sorta... Okay, INTERNATIONAL HOODWINK are more of an arty, noise thing verging "emo" (which is my only complaint). Parts remind me of the first couple of UNWOUND singles with the guy from QUICKSAND singing. I guess it's like a less metallic QUICKSAND which can only be an improvement on the real QUICKSAND. Good... I guess. (LH)
(Johanns Face Records, PO Box 479-164, Chicago, IL 60647)

SNUFF - "100% Recyclable Punk" EP
Four new tracks by the now reformed SNUFF and the first track couldn't have easily been on their debut album. Some of this ventures a little more into a rock/mod sort of direction different types of harmony vocals and an organist being a regular part of the line-up. Not the greatest recording, but the songs make all the difference. (LH)
(Rugger Bugger, no address listed)

SOCIETY BLAH - "Why Am I Haunted" EP
This band is basically what would have happened if in 1976, 45 GRAVE when they were 16 formed a punk band with at least two members of the VELVET UNDERGROUND. In fact I wouldn't be surprised if that were true because it sounds like it was recorded in 1976 also. The main thing is that this record has no dull moments except the one to three second pauses between each song. Bad levels and production but it still comes off well. 11 songs. (FR)
(Society Blah, PO Box 241, Riverside, IL 60546)

SONIC TONICS - "Highroller/Prowler"
Remember how goofy Dave Vanian sounded near the demise of the DAMNED? Listen to this and you will doubtlessly recall. This is like a goth ELVIS singing spookily over slow surf instrumentals. Bores me silly, to be frank. Retro, baby, needs a leg to stand on, cause that one broke a while ago. (RY)
(Ad-O-Matic, Box 173, 1739 East Carson St., Pittsburgh, PA 15203)

SORRY EXCUSE/WIFE BEATER - "Jesus For the Motherfuckers" split EP
WIFE BEATER are a very excellent highly distorted midtempo punk band with a healthy cynical outlook on life. One song celebrates getting fucked up and spraypainting a church. SORRY EXCUSE are a fun, quirky sort of punk version of THEY MIGHT BE GIANTS. Both bands are great and the blue vinyl record comes with the lyrics so you can yell along. (JH)
(Obnoxious Records, 26 Sherwood Circle, Manchester, CT 06040)

SOURBELLY - "Plasma Boy" EP
I must be some sorta big, dumb sap 'cause melodic songs about girls still make me kinda smile, and forget what a cynical old fart I feel like most of the time. This EP comes as pleasant surprise, judging by the cover I thought this was gonna suck. However suck it does not, in fact these are four quite decent songs: The A-side veers towards a more catchy pop punk thing, which is saved from being sickly sweet by the singer's rad gravel coated vocals. The flip has one actual rocker "Victim", and winds up back one the tuneful tip. Nifty. (LD)
(I Wanna Records, PO Box 303 WBB, Dayton, OH 45409)

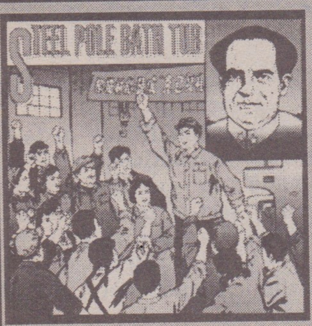
SPAWN - "Redone" CD
These guys finally get a full length out! Crunchy, metallic straight-edge hardcore with harsh guitars, tumbling drums, and anguished vocals come together to create a heavy, but speedy, (without being so speedy that they would have to forsake any rhythm) sound full of time changes to keep you alert. Lyrically, they attack the system, depression, and smoking, among other subjects. Ten songs in all, seven of them have appeared previously on their debut EP, and on their split with FEEDING THE FIRE, but are re-recorded here along with three new songs; "Cold Wind" and "One Blood", with track ten being an unlisted and brief instrumental. (MA)
(Crucial Response Records, Kaiserfeld 98, 46047 Oberhausen, GERMANY)

SPIDER BABIES - "I'm Not Alone/Don't Talk With Yer Mouthful"

Shit.... I didn't know what speed to put it on..... It sounded alright at 45.... it sounded alright at 33....... so I guess I'll have to review it at both speeds..... at 45 it has a real rugged flair.... I can see myself getting angry to it at this speed...... at 33 it carries out nice, too.... (sorry folks, in the background Mr. Tim is playing me some *black* rock n roll..... I'm bouncing too hard to think....sorry...) it's not bad..... it's not original..... it's rock n roll..... it moves at 2 speeds.... you figure it. (SW)
(Out Now Records, W. V. Hillegaergstraat 86c, 3051 RN Rotterdam, HOLLAND)

STALINGRAD/VOORHEES - split EP
Caught in the act of grind, the bands carry out their mission like a militia. Both bands are incredibly fast, ultra thrash, gravel vocals, and tight as fuck too. A definite creeper, ghoulish release. The first cover of the CRUCIFUCKS' "Hinckley Had A Vision" I ever heard. I knew they were from the Michigan militia. (SM)
(PO Box 476 Bradford, West Yorkshire, BD1 1AA, UK)

MUSIC REVIEWS



STEEL POLE BATH TUB - "Auf Wiedersehen/Surrender"
I accidentally put this on at 33rpm, first, and after I noticed it, I listened the whole way through anyway, because it still sounded excellent. Kind of like how you wish those thumping dance-clubs songs would really sound. How did STEEL POLE get hooked up with the CHEAP TRICK covers? Well, it's a match made in heaven. Amazing. The STEEL POLE sound had occasionally been too murky in the past, but the combination of their raw power and inventiveness with something more pop like "Surrender" is really great. "Auf Wiedersehen" is even better. I guess if you need a comparison, the harsh-pop thing SONIC YOUTH had going on "Goo" would be in the ballpark. Really cool cover art, too. (GS)
(Man's Ruin, 2415 Third St #239, San Francisco, CA 94107)

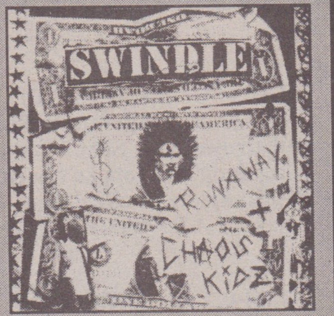
STINKAHOLIC - "Stinkie's Pals" CD
These geeks play some catchy stuff which sounds like most everything on Fat Wreck - PROPAGHANDI in particular. It works well, but like most bands on that label these guys could use a serious dose of originality. I like it a lot, I just have heard it a million times before. (LD)
(PO Box 371, Bass Lake, CA 93604)

STRAIGHT FACED - "Guilty" CD
Old style straight edge stuff, meaning straight forward hardcore, no metal, and vocals that are closer to singing than screaming. There are a few moments of moshiness involved but it's not overdone. In ways it reminds me of STALAG 13 and 7 SECONDS but the songs aren't nearly catchy enough for that kind of staying power and the CD just goes on too long. (NN)
(Lethal Records, PO Box 14868, Long Beach, CA 90803-1414)

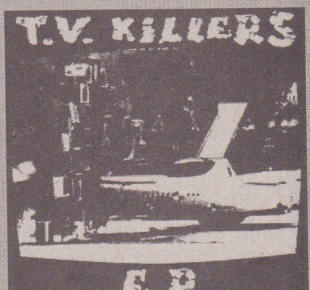
STRETFORD - "Crossing The Line" LP
Straight forward power pop for the most part with interesting baritone vocals. Some of the guitar work brings to mind a punk PIXIES (sorta). Pretty good although the band never really lets loose and the guitars are way too low in the mix. Still pretty fun and some excellent drumming. (LH)
(Unclean Records, PO Box 49737, Austin, TX 78765)

SWAMPFOOT - "Private I" EP
I really wanted to like this band because they have song titles like "Ice Cream King" (which is the one good tune on this 7-songer) and "Fifty Cent Vacation". But I knew I wouldn't like this band because they have song titles like "Three Inch Nipple". 'Nuff said? No? Okay...4/4 beat mid-tempo popcore just like every other band, and the vocals are way too loud. Collector scum take note: there are only 100 copies of this record. (Collector scum also take note: you are scum, get a life.) (PC)
(Rent-A-Pig Records, 1570 Tamarac, Denver, CO 80220)

SWITCHSTYLE - "Pass" EP
Really heavy hardcore from Japan, with a style resembling the current speed metal sound of U.S. straight-edge, with all the instrumental wanking, tempo changes and hints of dead space. Stuff like this can be good live, but on vinyl it tends to get tiring, real quick. Four songs in all. (MA)
(H.G. Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo 164, JAPAN)



SWINDLE/OPENFAST - split EP
Just when I was losing faith in the West Coast this record comes along and kicks my pathetic ass and tells me that good punk still comes from Southern California. Both bands kick out some totally killer tunes in the California style, that is: tight, fast and tuneful. Don't get me wrong, but this no wimpy East Bay WYNONA RIDERS type shit, but balls-out, reckless abandon punk with just enough harmonies to make it awesome. Especially impressive is the incredible SWINDLE whom I thought would play mid-tempo Oi!/Punk (by their picture) but they fucking blew me away with their raging brand of punk which sorta reminded me of such of such classics as CH3's "Mannequin" and "Manzanar". OPENFAST also rule, but they seem to have been raised on a steady diet of Epitaph, or at least a hearty dose of NOFX. Go SWINDLE go! (EY)
(Yell-o Records, 10113 Settle Rd., Santee, CA 92071)



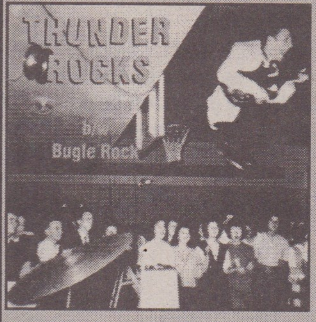
TV KILLERS - "Retour A L'envoyeur" EP
Eight cool, short, punk rock songs from this French band. Definitely '70s punk somewhere between THE RAMONES and CHILD MOLESTERS. This is great. I'm having a hard time telling if the vocals are in French or English or both, which I think makes this even better. (CK)
(Total Heaven Records and Tapes, 19 Rue St Michel, 17100, Saintes, FRANCE)

THE TEAMSTERS - "Teamsters National Anthem" EP
Imagine if NATION OF ULYSSES (trumpet and all) were actually a hardcore band with a spiky-haired singer and somehow lost all their charisma in a freak accident. At times this actually sounds pretty good (on the two non-live tracks), but overall this gives the impression of an in-joke that I'm not in on. They either don't take their music seriously enough or they take it too seriously. I'm undecided which. Each way can be equally damaging. (AM)
(Arcade Kahca, 2411 E St., San Diego, CA 92112)

TEN FOOT POLE/SATANIC SURFERS - split CD
Each band gets three songs each. TEN FOOT POLE, formerly SCARED STRAIGHT, play upbeat punk that would fit nicely in a soundtrack for an old skate or surf video. Somewhat similar to BAD RELIGION or PENNYWISE, especially on the song "Gnarly Charlie". SATANIC SURFERS sound similar to TEN FOOT POLE, only more poppy and quirky. They can go from punk to jazz to C&W in one song. If you're into the Epitaph sound, then you may want to check this out. (MA)
(Bad Taste Records, Vastergatan 5, S-244 30, Kavlinge, SWEDEN)

TIGERLILLIES - "Hand-Me-Downs" EP
Pop music with a strong SUPERCHUNK influence. It's nothing spécial, but it's as good as SUPERCHUNK has been in the last year. They do a cover of The ZEROS' "Don't Push Me Around" for some reason, and it's the least interesting of the 3 songs. (MC)
(Shake It Records, 6217 Springmeyer Dr, Cincinnati, OH 45248)

MUSIC REVIEWS



THUNDER ROCKS - "Rampage/ Bugle Rock"
Get Hip now has a line of "Archive" records that they're putting out to go along with the 822 CYNICS records and shitty Euro-Garage that they are well known for. This is a good one. The THUNDER ROCKS were a late 50's instro band famous for jumping off their amps and other on-stage shenanigans, and someone's gone to the trouble of digging up two of their B sides. Fun frat-stomp stuff with plenty of off-key sax solos. I'm anxious to see what other goodies Get Hip can unearth in the coming months. (CH)
(Get Hip, Box 666 Canonsburg, PA 15317)

DA TODDLERS - "Perversion Of A Toddler" EP
Shitraw basic hardcore from Fresno, straight forward 1-2 thrashing with gnarled and bored sung vocals. Six songs swaddled in gratuitous amounts of distortion and the good kind of shitty recording, with lyrics about not obeying rules, trouble at the playground, and soiling pampers. Limited to 200. Don't kill yourself. (KS)
(PO Box 27821, Fresno, CA 93729-7821)

TOE TO TOE - "Threats And Facts" LP
I'd feel quite comfortable saying that TOE TO TOE is the best hardcore band to come out of Australia since CIVIL DISSIDENT. With what is it three or four singles (??) under their belts these vegemite eaters come back with twelve more bruisers. This band brings to mind the best of early Revelation and other New York or Connecticut bands of that era - minus the dorky lyrics. These guys blaze with all the bests of hardcore: they're fast, they rock, they've got decent lyrics of a personal bent, and it stands out way more than the bulk of the stuff I hear like this. You really, really, really should buy this. (LD)
(CD: Spent Music, PO Box 215, Alexandria NSW 2015, AUSTRALIA; Vinyl: Kangaroo Records, Middenweg 13, 1098 AA Amsterdam, HOLLAND)

TOTAL PASSOVER - "...And Then You Woke Up!" CD
I would hope that a band that has songs called "Drew Barrymore" (though it doesn't seem to be about her) and "Edith Bunker" might have, at the very least, a cool punk sense of humor. Surprise! I'm wrong. Instead we have one of those emo bands. I agree with Matt Average. Let's just end this emo shit once and for all. Didn't we have enough with indie rock? And almost everyone I know ignores that now. (CK)
(Final Jeopardy Records, PO Box 8973, Welch Ave Station, Ames, IA 50014)

ULSTER - "M-19" EP
Wickedly distorted, big kudos to whoever set down the boombox to capture the raw fury of this Brazilian band from 1982. Five driving thrashers, with jumpy choruses, on a par with COLERA or OHLO SECO (ULSTER's drummer later joined them). (KS)
(ABC Records, Caixa Postal 2921, Ag. Tamanduatei, CEP 09211-970, Santo Andre, SP, BRAZIL)

ULTRA BIDE - "God Is God Puke Is Puke" LP
By and large I haven't been too into the stuff AT's been putting out the last couple of years, a lot of it's been just too hit or miss, artsy fartsy for my liking. And to a degree ULTRA BIDE is no exception; it's weird this LP has the potential to be pure raging noise, the kind of stuff I eat up. However, just when I'm about to think that a song is simply the shit it meanders off into this wall of self-indulgent, fuckin' art rock. Not to say that it isn't a good release, at times it's great in the same way that the first FACEPULLER CD was. I only wish these guys stayed more on track, and played tunes more like "Dude" which is an amazing, to the point song: the type that makes me exhale heavily and say "Wow..." in a somewhat dazed voice. Great title. (LD)
(Alternative Tentacles)

VERTICAL AFTER - "Powered By Crime" CD
A comp. of singles and other tracks by some "Vancouver thrash-pop punk-boogie" band. An accurate description, this didn't do much for me as the boogie rock stuff didn't move me, although the "O.J. Song" sung to the tune of HENDRIX's "Hey Joe" is worth a chuckle. (RL)
(Under Growth, #476-1027 Davie St., Vancouver, BC, V6E 4L2, CANADA)

WARPATH/JIM JONES PARTY MIX - split EP
WARPATH are pot of the closet and in your face with some blistering homo-anarcho-core, fast and powerful with vocals reminiscent of CHRIST ON PARADE, one of my all time favorites. The chorus to "Abomination", "Fuck you I'm queer!", is awesome and boosts this band head and shoulders above most other DIS clones. JIM JONES, however, are overshadowed on this disc. Three songs of decent anarcho punk though, with one song veering towards hippy "let's all live together as brothers and sisters" sentiment. Altogether a pretty good record, worth it for the queer song alone. (AM)
(Warfear, PO Box 405, Monroeville, PA 15146)

WAT TYLER - "Tummy" CD
Yeah yeah, fuck CDs and all that, but how else can you keep up with the enormous body of work put out by the 'TYLER? Wrapped inside a PORTISHEAD take off are 43 tracks of British humor, punk rock, beautiful indie pop, bad metal, acoustic songs, piano songs, cover songs - WAT TYLER do it all, and when Julie sings, I think I've died and gone to heaven. On the track "Masters of the Universe" the band transcends the plateau of mere rock groups to rightfully occupy the throne of musical genii. Do yourself a favor and pick up this CD, made possible by the unholy trinity of Rugger Bugger, GAP and Lookout. (I hereby claim my medal, Pleashe). (AM)
(Lookout, PO Box 11374, Berkeley, CA 94712)

WEAK PEAKS - "Punk And Skin" EP
An odd European combination of punk, oi and thrash. At times it's very catchy and listenable, other times it seems very amateurish. I was never quite comfortable listening to their version of COCKSPARRER's "Watch Your Back". (KK)
(One By One Records, Bellevue, 56450 Theix, FRANCE)

MUSIC REVIEWS

WELT - "Better Days" CD
I don't know. This is okay pop punk. If there weren't a billion bands like this I'd be more into it. I mean, some times they sound so much like FACE TO FACE I almost think it is FACE TO FACE in disguise. Hey, I'm not even really into FACE TO FACE and I recognize that. This is alright. It's catchy, well-produced and tight. It's just undistinguishable from anything else of that genre. (LH)
(Dr Dream Records, 841 W. Collins, Orange, CA 92667)

WHATEVER - "Jabberwocky" LP
Great punk pop that has a cool mod pop sensibility at times. Along the ways of SAMIAM and THE GAIN. Strong tunes that don't get too wimpy or rushed. Actually, this sounds like a punk JAM because of the biting lyrics. (RL)
($6 ppd: Dead Beat Records, PO Box 283, Los Angeles, CA 90078)

WIDE AWAKE - "Hold True Demo" EP
I was never a fan the straight-edge explosion around '87-'88, but out of all those bands, and there were many, WIDE AWAKE stood out as one of my favorites. Here's a demo of four songs, with two that wound up appearing on their classic "Schism" EP. From hearing this you would have never guessed these guys would have kept it together to crank out that first EP. Mid-tempo, not as energetic, nor as tight. Whatever became of the other two songs, "Two Views", and "Friendship", I have no idea. If you're a completist, then pick this up. Not bad, but not essential. (MA)
(no label, no address)

WYNONA RIDERS - "J.D. Salinger" LP
It's the kind of pop-punk/rock that you might hear on commercial radio these days. A couple of good songs get lost in a lame effort so lacking in originality that those two songs sound like cover versions. A single is enclosed, but this whole thing really should have been a single. (MC)
(Lookout Records)

YELLOW CAR/BADTOWN BOYS - split CD/EP
L.A.'s BADTOWN BOYS is generic Epitaph type stuff. You decide. YELLOW CAR, on the other hand, follows up their cool 1st CD/EP with two more great tunes. From SCOTLAND, these guys are the second coming of PROTEX. Who? VIBRATORS? Anyways, retro poppy punk a la Decoy/Damaged Goods stuff. A band to keep an eye on. P.S. this disc comes with some mag. (RL)
(Sun Zoom Spark, PO Box 15, Galashiels, TD1 1NX, SCOTLAND)

YOUNG FRESH FELLOWS - "Two Guitars Bass And Drums/ Someone I Care About"
Bar band retro-rock that sounds like The LYRES. These songs would fit in OK on an album, but there is no real A-side here. (MC)
(Pravda Records, 3728 N. Clark St., Chicago, IL 60613)

THE YOUNG HELLIONS - "Lightning On The Loose!" EP
Rootsy rocking that isn't as lame as most bands trying to pull this off, but a little more grit in the production or a little bit wilder of a performance would have gone a long way. Nonetheless, if you're thinking of buying the CRAMPS current releases you should get this instead. (DD)
(Crazy Love Records c/o Guido Neumann, An der Schmitte 9, D-42871 Haan, GERMANY)

V/A- "American Headaches 2" CD
A German compilation of previously released records from the Headache Records roster including: THE WRETCHED ONES' "America's Most Wanted" EP; NIBLICK HENBANE's "What's Your Deal" EP, THOSE UNKNOWN's "The 4 Of Us" EP and HEADWOUND's "Tuck a $" EP, all in their entirety (or, for you lunkheads, that's 4 songs ea. x 4 = 16 tunes in all). Gruff, unapologetic East Coast working class old school punk with kudos for their tunes and attitude. (HD)
(Dim/Headache, Postfach 1718, 96450 Coburg, GERMANY)

V/A - "Back To Front Vol. 6" LP
As we get further along in the "Back To Front" series some of the material is getting weaker. About half of the songs on this volume don't quite go over the top. Some of the cuts that stand out are KARANTEENI's "Sid Vicious" ('73 Finland), BRULBAJZ's "Eap" ('80 Sweden), CHEAP N' NASTY's "No More Violence" ('81 Netherlands), and REBELS' "Mayday" ('79 Switzerland). This series of comps has served a function in exposing a wider listenership to obscure punk songs from long ago. (BR)
(Incognito Records, Senefelder Str 37A, 70176 Stuttgart, GERMANY)

V/A - "Cup 'a' Cornia" LP
Cool! This makes me wonder: why don't more small labels put out comp LPs? A good variety of bands I've never heard of, running the gamut of styles and quality. I thought BALLGAGGER were the best with their Oly-style girl-core, and 6VOLT SUNBEAM plays an interesting indie-rock/punk combination. POWERSLIDE do a great acoustic number and the rest is punk rock all the way, the most notable being PBS and HEADLOCK BOXER. Good job. (PC)
($8 ppd: Flavored With Meat, PO Box 1042, Redondo Beach, CA 90278)

V/A - "Decoy X" EP
KITTY CAT SPY CLUB and THE TEENAGERS get four songs on this 33rpm 7 inch. I like KCSC's first song (a nice'n sloppy two-chord stomper), and THE TEENAGERS have two out of four good ones (also garage-flavored slop), but the rest of the songs are lame noise-punk. The recording quality is pretty bad, but listenable. (CH)
(Radio Trash Records, 3848 Dixon Pl, Palo Alto, CA 94306)

MUSIC REVIEWS

V/A - "Drunk And Disorderly" EP
When I picked this up I knew I was in for a treat when I saw that two of my fave east coast punk bands were on this EP. Both the BRISTLES and VIOLENT SOCIETY (whose song on the EP, "I Wanna Know" totally shreds!) of course didn't let me down, and are the highlights of this EP. NEVERLAND was also really great with a midtempo punk ditty called "City Of Angels" that had a cool L.A. '78 feel to it. The loser flip side has the more college/experimental rock sounding QUARTERS and the only non-East Coast entry HAGGIS whose emo/pop/rock seems out of place on a EP called "Drunk & Disorderly" A mandatory purchase for side one, and hey, at least you don't ever have to turn it over! (EY)
(Puncrock Records, 16 Hemlock Rd., Hartsdale, NY 10530)

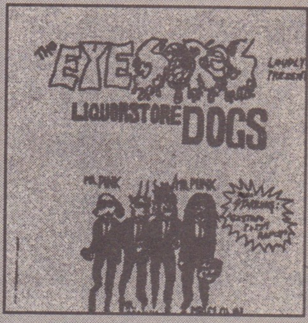
V/A - "Fear, Persuasion, Violence, Obedience" 2x10"
Still working in territory previously unexplored (last release being a 5 single box set), Wiggy bangs out a four band split double 10". Headache logistics for sure. Not merely satisfied with the logistic challenge - Bryan hooks up some of the better hardcore bands still around. One side each from CAPITALIST CASUALTIES, WARPATH, CRIPPLE BASTARDS, and MASSKONTROLL rolled up in a poster sleeve. No further explanation required. Limited to 2000. (TM)
(Wiggy Records, PO Box 1176, Brookline, MA 02146)

V/A - "500 Miles To Glory" LP
I just ran into Mike LaVella the other day and now I find this album in my bin, very strange. Most of the songs have a 'drag' (not as in 'queens') theme, and each song has a spoken intro from a drag-road movie. Best cuts are by SUPERSUCKERS, TEENGENERATE, LORD HIGH FIXERS (whoever they might be, they sure kick ass with a BIRDS {STONES' Ron Wood first garage band in the mid '60s, not the folk LA crap David "Liver Transplant" Crosby band} cover), GIRL TROUBLE and FALL OUTS. LaVella, this is a great comp, not bad for a fourth generation Italian. I couldn't have done a better job. (EC)
(Gearhead, PO Box 42129, San Francisco, CA 94142)

V/A - "Junge Kaputt" CD
A compilation of punk rock from Hannover in the years 1978-1984. Includes the CRETINS, BOSKOPS, BLITZKRIEG, BLUT & EISEN, ROTZKOTZ and many others (24 tunes in all) with what looks to be mostly previously released tracks. Alternates between '77 UK inspired stuff to heavy Euro-core. Runs the gamut from the poppy to the very punk with a lot of "einze, zwei, drei, vier," countoffs. (HD)
(Nasty Vinyl, Riepestr. 17, 30519 Hannover, GERMANY)

V/A - "Kamikaze Attacked America, Yankee Bombed Hiroshima, Nagasaki" CD
A brutal and awesome sampling of some of the U.S. and Japan's harshest bands—from total DISCHARGE wail (FINAL WARNING, DISCLOSE and the mighty INSANE YOUTH) to all-out thrash (OTTAWA, C.F.D.L., SUPPRESSION, SPAZZ) to mean grindy noise (MONSTER X, SENSELESS APOCALYPSE (who even cover A.O.D.'s "White Hassels"!) and forceful hardcore (MASSKONTROLL, BALZAC, MANKIND). 17 bands, 21 songs. I figure everyone who likes this sort of thing has pens out by now and is writing. (KS)
(MCR c/o Sound Pollution, PO Box 17742, Covington, KY 41017)

V/A - "Liquorstore Dogs" EP



THE EYESORES have it with fast, sloppy 3-chord punk rock on one side of this split EP. I especially like the early '80s-style song "Uninvited Guest". The other side features GESTAPO PUSSY RANCH, apparently San Jose's worst band. This band is bad, but in a good way. All in all the music on this record is simple, funny, raw and way punk. Sloppy punk sleeve, sloppy punk music—totally great. (JH)
(Eunich Records, no address given, but from last EP: Martin Moe, 3953 Seven Trees Blvd. #85, San Jose, CA 95111)

V/A - "La Marraca - Cotton Club" EP

A live comp? Or am just fucking stupid? What you got here is BUM, PLEASURE FUCKERS, DR. FUCKERS, VIVORAS....... all pretty fucking rockin'...... (Oh shit, more *black* rock'n'roll in the background..... fuck you Tim) No info on this record at all.... no pix.... no nothing.... it rocks, but I'm confused. (SW)
(Roto Records, C/Hortaleza 20- 4 izq., 28004 Madrid, SPAIN)

V/A - "Live At Raul's" CD
This is CD reissue of a compilation that came out back in 1979. Most of the bands on here would fall into the new wave rock category. Despite that there is some energetic performances on here by the SKUNKS, STANDING WAVES, EXPLOSIVES and ROKY ERICKSON. If you'd like a taste of the Austin music scene circa 1980 this ones for you. (MM)
(DejaDisc, PO Box 788, San Marcos, TX 78667-0788)

V/A - "Pogo Zone" CD
A German comp (sung mostly in German). Well-produced punk and hardcore, this is pretty solid with the likes of N.O.E, LOST LYRICS, and COMBAT SHOCK to name a few. (RL)
(Nasty Vinyl, Riepestrabe 17, 30519 Hannover, GERMANY)

V/A - "Punk Chartbusters" CD
This comp was really tedious to get through even once. You know, it seemed like a cool, kind of funny thing to do, but 25 songs is way too much. I just could barely get through a song without skipping to the next. Top 40 songs suck the first around and trying to do them punk-style or whatever just is harder than it seems. Some of the better ones though are PETER AND THE TEST TUBE BABIES doing "Never Gonna Give You Up" (RICK ASTLEY), BLAZED UP doing "Never Let Me Down Again" (DEPECHE MODE), and BAFFDECKS doing "Unbelievable" (EMF). Also featured are ANTISEEN, YETI GIRLS, YOUTH BRIGADE, PSYCHOTIC YOUTH and many more. (CK)
(Wolverine Records, Benrather SchloBufer 63, 40593 Dusseldorf, GERMANY)

MUSIC REVIEWS

V/A - "Roto Ruta 66" EP
Trashy rock and roll from Spain. PLEASURE FUCKERS do an instrumental that sounds like it sound be a surf song, but they use distortion instead of reverb. BIG CRUNCH's "Roccia" is a vocal garage punk tune. JOSEXTO BICHO's tune is a '50s type instrumental that sounds like it belongs in a film noir. AMPHETAMINE DISCHARGE does a song that's somewhere between '60s girl groups and '70s punk. Good variety and cool stuff. (CK)
(Roto Records, C/Hortaleza 20- 4 izq., 28004 Madrid, SPAIN)

V/A - "S.F. Split" EP
Two Bay Area bands hit vinyl here: with their two tunes, SPIT-A-KISS stake out a kind of non-specific punk territory with wah-wah guitar (one one track) and basic fast punk on a shorter blast, while the reformed BREAKOUTS of early-'80s fame spit out a mid-tempo punker that almost recalls mid-period DAMNED. Just about average. (SS)
(Accelerator Records, 1039A Page St., San Francisco, CA 94117)

V/A - "Songs That Will Make You Cool" CD
Here's sixteen reasons why I really can't stand pop punk, or punk pop (either way it's a contradiction of terms). Songs about girls, ice cream, being a geek, etc. A friend of mine describes pop punk fans as kids who were picked last for kickball, or the kids who would unintentionally shoot milk out of their noses in the cafeteria. No doubt! Well, if you're a fan, one of those kids who was picked last for PE sports, or couldn't keep milk out of your nasal cavity, here's one for your collection. Bands featured; GOB, PEE TANKS, MY PAL TRIGGER, CLAIRMEL, HIGHWAY 66, NEUROTIC, IN LIKE FLYNN, SLINKY, etc. (MA)
(Rockstar Records, PO Box 7756, Clearwater, FL 34618-7756)

V/A - "Supreme Impostors" EP
A live release from a show in Berlin in 1994. Each of the three bands (FLAT EARTH, TINY GIANTS and ULTIMATE WARNING) delivers two songs. The sound quality is pretty bad, with the vocals typically too far up front and annoying feedback dominating all too often, and all the bands play a Teutonic metal style that leaves me cold. This is an animal rights benefit, and comes with two pages of info in German. FLAT EARTH come out tops for me, for being the least metal. (AM)
(IMP Records, D. Saxl, Martin Luther-Str. 111, 10852 Berlin, GERMANY)

V/A - "Surf's Up!" EP
Clever title, si? Surf completists will certainly want this for the three good instrumentals by THE PHANTOM V, THE UNINVITED, and THE ROYAL KNIGHTMARES), although since two of them are covers (BLUE CHEER's, I mean the FENDER FOUR's "Mar Gaya" and the ASTRONAUTS' {60s U.S. band, not the current German gruppe} arrangement of "Quiet Village") it's far from indispensable. THE LIVINGSTONES' vocal ditty is wimpsville. (DD)
(Misty Lane Records, L.A. Pascucci 66, 00168 Rome, ITALY)

V/A - "Step On A Crack Vol. 2" CD
This is a good comp with a diverse selection of 19 New York bands put together by the editor of "Suburban Voice" magazine. There's all kinds of stuff on here. The DEVIL DOLLS track is produced by Kurt Bloch. There's IRON PROSTATE, MURPHY'S LAW and GARDEN VARIETY doing a CURE cover that rocks. Nice Job. (MM)
(Go Kart Records, PO Box 20, Prince St. Sta., New York, NY 10012)

V/A - "The Fall And The Rise - Los Angeles" CD
A fourteen band CD comp of various bands from throughout the L.A. area. Like most comps, you have wade through a certain amount of crap to get to the good stuff. Good stuff here includes: DAS KLOWN, HOG, and HUMBLE GODS. The rest is bogged down, quasi metal, hip hop stuff which I have no time for. MANHOLE, at least, have cool lyrics. Fourteen bands, three of which I was into, not a stunning percentage I'd have to say. Next... (LD)
(Noise c/o CBM Inc. 8721 Sunset Blvd, Hollywood, CA 90069)

V/A - "The New Breed Volume Two" CD
Well, I don't really have much good to say about this CD. It's very pretentiously (and inaccurately, I might add) subtitled "California's Underground 1995". Most of the bands sound as if they are farming for major label interest. There are literally 6 or 7 pathetic GREEN DAY rip offs, some garage bands that should have stayed in the garage, and a few SoCal bands that seem to have miraculously developed a British accent. Actually, sandwiched in all the crap were two refreshingly original bands, RUDIMENTS and THE X-TEENS. RUDIMENTS play aggressive ska the way it was meant to be played. THE X-TEENS sound like doo-wop hardcore. All in all, I would recommend saving your money for something with a little more soul. (BG)
(G.I. Productions, PO Box 6948, San Jose, CA 95150)

V/A - "13 Soda Punx" LP
This comp includes some of the best pop bands around the days like CUB, SICKO, BUM (w/ Kim of THE FASTBACKS singin'!), and THE SMUGGLERS; and surf bands HUEVOS RANCHEROS and THE PRIMATE 5. Obviously a great record even though the FASTBACKS song (and possibly some of the other bands' songs) is available elsewhere. The real reason you should get this is for the MR. T EXPIRIENCE (sic) song "Hello, Kitty Menendez". Yabble, dabble! (PC)
(Munster Records, PO Box 18107, 28080 Madrid, SPAIN)

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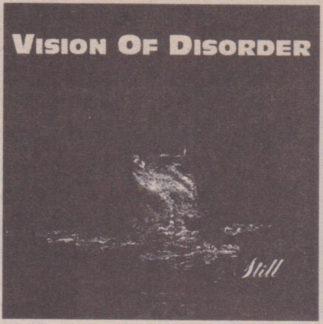

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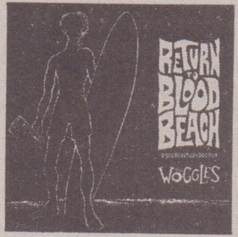

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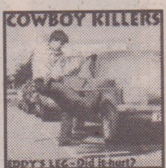

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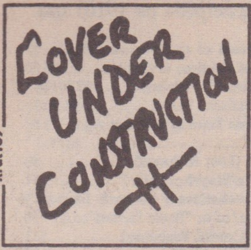

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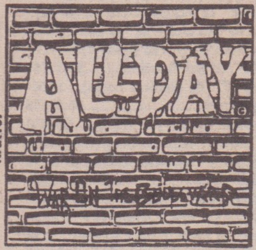

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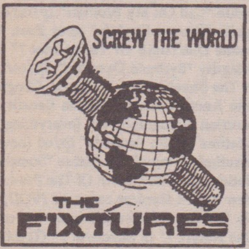

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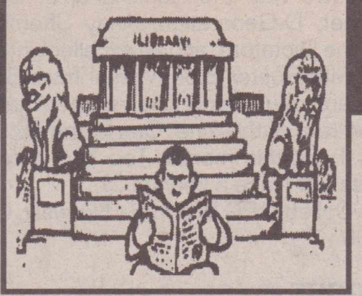


BETWEEN THE LIONS

Reviews by: (BA) Bill Arsenault, (MA) Matt Average, (SC) Slaugh C, (TC) Todd Caris, (JB) Jodi B Feldman, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (JX) Jux, (MJ) Mary Jane Weatherbee, (PK) Pete Ketchpel, (ML) Missy LaVallee, (AM) Allan McNaughton, (JP) Josh Petrin, (KQ) Kim Quality, (JR) Jeff Random, (CS) Chris Snak, (JW) Joe Whiting

Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it.

Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippy new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks, Matt Average

ALONE IN A CROWD #1 / $2.00 ppd
8 1/2 x 11 - copied - 40 pgs
This is a pretty good first effort, not very focused, but still interesting. It has a moderate straight-edge/vegan slant, but doesn't try to ram it down the reader's throat. Some of the writing is a bit self indulgent. Interviews with Chokehold and Bloodlet, Zine and music reviews and complete instructions for making your very own potato gun. (JW)
Chris DeFusco / Box 1800 / Providence College / Providence, RI 02918-0001

ALPHABET THREAT #? / ?
11 x 15 - newsprint - 28 pgs
This is a smart, mostly well-written zine. It is funny in places, with an emphasis on local issues. It has an anarchist bent but in a practical and honest way. There's absolutely tons to read on everything, from the Unabomber, to local scene problems to Move and plenty more. I also liked the "Chump Of The Month" feature. One of the things that is really appealing is that there are lots of people working on it and they all seem enthusiastic. Good job. (MJ)
1901 P St #666 / Sacramento, CA 95814

AMERICA? #3 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
A stream of consciousness without a moral or an ego. A glimpse into a person's mind and confusion of the day, With an interview of Slamdek and reviews. (SC)
Anti-Matter USA / 1329 Nylic Ave./ Tallahassee, FL 32304

BAD ATTITUDE #0 / $3.00 ppd
11 1/2 x 8 1/2 - copied - 44 pgs - Italian
In this premier issue there are articles on Antiseen, the Dwarves, the Zeros, Billy Lee Riley and the Devil Dogs. There are interviews with Jabberwocky, Teengenerate and Incognito Records. There are also lots and lots of record reviews. This zine is

easy to understand and fun to read as the print is large and clear. (HH)
Tony Abbruzzese / Via Sansovino 95/D / 10151 Torino / Italy

BAD KARMA #1 /$2 ppd
8 1/2 x 11 - copied - 32 pgs
This is a messy, busy, non-computerized zine, with lots of collage-y elements. Has a good take on Kurt Cobain 1 year later, an interview with the God Bullies that is funny, but really inaccurate in terms of the God Bullies rendition of the MRR/Alternative Tentacles feud. The only bad thing about the zine is that you're reading a review of it here — they slag MRR throughout, lumping it in with Spin and Rolling Stone and accusing it of only reviewing things that are advertised, etc — so you'd think that if the editors had the courage of their convictions that they wouldn't play to MRR's tune by sending their zine in for review. Even the editor's fetish for plaid skirts can't keep me from thing they're kind of lame for that, despite good quality writing, but whatever. Also has an interview with Tribe 8, reviews and some other stuff. (CS)
203 Myrtle Ave #115 / Iowa City, IA 52246

BORN UGLY #2 / $1.00 ppd or trade
8 1/4 x 11 3/4 - copied - 12 pgs
Out of the ashes of Pagan Grind, Born Ugly was born, and like the latter zine Born Ugly delivers the same quality and integrity. This is only the second issue, and it's already superior to the debut. The editor packs a lot of soul into his writing, making his experiences easy for you to relate to, talking about things you may have done or felt at one time or another. Which separates zines like this from the pack. This issue's content is mainly comics, with eight stories, some collaborated on, showing a dark, sometimes humorous side. The comic, "My Macaroni Jesus" is great. All of this is rounded off with reviews, a few words, and art. If you haven't guessed, this is great stuff. (MA)
28/ 150 Healy Rd. / Hamilton Hill / WA 6163 / Australia

BROKEN ROUTINE #2 / $2 ppd
5 1/2 x 8 1/2 - copied - 76 pgs
This zine focuses on life and punk in the city of Santa Rosa. Mostly pieces written about scene stuff, and scene politics,

which of course are relevant in any town. Perhaps a little too localized for those from other places, but an interesting read nonetheless. (GF)
PO Box 1395 / Santa Rosa, CA 95402

CHRISTIAN ANGST #3 / $3.00
8 1/2 x 11 - printed - 24 pgs
Its hard to believe that there are three issues of this. The title describes it all: page after page of dogmatic anti-Christian rants rendered in stale desktop published-style comics with clever generic clip art for the illustrations. But underneath it all is an agenda that is at least as sinister. Avoid this. (BA)
Borderline Press / PO Box 49142 / Denver, CO 80249

D.I.Y. #1 / $3
7 x 9 3/4 - copied - 120 pgs
Here's a thick guide to doing it yourself, with both punk and non-punk activities. Things from bike repair to making a camera to making paper to putting on shows to putting out records, and then some, are covered. Some of it is really useful, like car repair, and some of it is dangerous and worries me, like bomb making. Very scary, and I hope the readers exercise caution. However, it is a good effort with good intent and it's worth reading. (MJ)
John and Angela / PO Box 720716 / San Jose, CA 95172-0716

DIFFERENT LIFE #7 / $3.00 ppd
8 1/2 x 12 - offset - 28 pgs / Czech
Here's a zine from the Czech Republic that focuses on the straight-edge and hardcore scene with interviews from Four Walls Falling, Cro-Mags, Sensefield, a reprint of the Portraits Of Past interview that originally appeared in MRR, lyrics from Battery. This is all rounded off with opinions and many reviews of the latest releases. If you can read Czech and are into hardcore and straight-edge, then this may be something you should check out. (MA)
Roman Soumar / Topolcianska 419/10 / Litomerice 412 01 / Czech Republic

DIGNITY DENIED #2 / $1 ppd
5 1/2 x 8 1/2 - copied - 60 pgs
I cant figure out if I like this title or not. I mean I like the aspect that respect is an important right, but then dignity also conjures up images of bullheadedness and pride, both of which can be annoying. This rant aside, DD offers some pretty good reading. Such as pieces on circumstances, comics, record reviews, the Oklahoma bombing, self-identity, high school and lots of other writings. Definitely worth the buck. (JX)
2344 S. 11th Ave. / North Riverside, IL 60546

DIXIE #2 / $3.00
6 1/2 x 11 - printed - 33 pgs
Oh boy, I don't know what to say about this one - basically this is what you'd call a D.I.Y. porno comic, with lots of "dick" jokes and sight gags. Nothing wrong with that, really - it just seems a little half -baked and overly amateurish at times. It is one of the few of its type produced by a woman, so it does deserve attention from that aspect. (JR)
Lisa Brosig / PO Box 18228 / Chicago, IL 60618

DIXIE PHOENIX #11 / $2 ppd
5 1/2 x 8 1/2 - copied - 80 pgs
D. Phoenix offers a break from the typical travel zines of late with a more literally almost novel feel to it. While the zine has some music in it, it covers a much larger scope, including poetry, letters and columns. There's stories on the Last Day of The Year, the Heart of the Beast, and the Golden Wolf. There's a lot here, as the cover says in "the

southern tradition." (JX)
3888 N. 30th St. / Arlington, VA 22207

DOG STAR-CAT PLANET #1 / $1 ppd
8 1/2 x 11 - copied - 34 pgs
This zine contains a lot of things that I usually hate. So, I don't know how it happened, but I adored this zine. It was written by a vegan sXe woman and it includes poetry and recipes. Sounds like a general disaster for a bad zine, but everything here is written with such clearness and ease that it transcends its own self-made borders. Articles on: the new SF art museum, vegan cats, fashion oppression, jails and prisoners and more. Overall this zine made me eat some of my own words and reexamine some of my general zine biases. (JB)
PO Box 421872 / San Francisco, CA 94142

DUMPSTER DIVE #10 / $2.00 ppd
8 1/2 x 11 - copied - 36 pgs
Interviews with the Rockinghams, Butt Trumpet, D-Generation, Andy Shernoff from the Dictators, and an excellent interview with Buster Bloodvessel from Bad Manners. Music and zine reviews make up the rest of this zine. One of the better zines I got this month. Too bad it only comes out twice a year. (TC)
John Colletti / PO Box 426 / Norwalk, CT 06856

DWGSHT #3 / $1 + 2 stamps
8 1/2 x 11 - copied - 24 pgs
Nice clean black layouts provide the backdrop for this zine. It has a funny and on the mark slam thing about MRR and getting a column being the key to your band's success, some kind of funny stories, an interview with Das Klown, a thing on the hypocrisy of the Hard Core scene, the obligatory reviews section and more. (CS)
PO Box 2819 / Champaign, IL 61825-2819

ELF #2 / $2
7 x 8 3/4 - copied - 42 pgs
This zine embraces a sort of head in the clouds anarchism with a lot of inflammatory rhetoric that just doesn't work for me. Tour diary of the anarchist festival in the U.K., a great anti-war project in Croatia, info on animal slaughter, berdarches (sort of man/woman) and more. Obviously a lot of effort went into this, so if you for a kind of lofty hippy-punk anarchism, you might like this. (MJ)
Mike / PO Box 824 / Davenport, WA 99122

EVEN TANK GIRLS GET THE BLUES #4 / $1
8 1/2 x 11 - copied - 20 pgs
This is like a twenty page rambling letter that never ends. It's kind of personal in that way, that is, that it's probably more interesting if you actually know the person writing it. There's a lot of babbling about drinking a lot and the editor's boyfriend and femininity and travelling. (ML)
PO Box 2125 / San Jose CA 95109-2125

FC (#0?) / unknown
5 1/2 x 8 - copied/glue bind - 50 pgs
FC in this case stands for 'Freedom Club', the collective represented in the public psyche via the 'Unabomber'. This isn't merely another obsessive documentary - it goes much deeper than that. With stunning depth and clarity, the publishers of this... journal strive to divulge the ideology and M.O. of the FC. While not getting any mail (going out) here in CA is a hassle, it's even more unfortunate the nature of this information demands anonymity. Thus, you'll have to track a copy of this down on your own. I wish you the best of luck - it's worth the search. (TM)
no address / Sacramento, CA 956XX

FLIPSIDE #97 / $2.50 ppd
8 1/2 x 11 - newsprint - over 100 pgs to be sure
This one includes a That Dog flexidisc and interviews with: Grin, Trenchmouth, Red #9, Krupted Peasant Farmerz, Manic Hispanic, The Dickies, Everclear, The Lunachicks and more, more, more. Lots of everything- ads, letters, editorials and tons of reviews. All in all, what you have come to expect from Flipside. (JB)
PO Box 60790 / Pasadena, CA 91116

GIRLJOCK #14 / $5 ppd
6 1/2 x 10 1/2 - printed - 44 pgs
This is a great zine for, well, girljocks. They have a new smaller size this issue but it's still really slick. It's got info on women's sports figure trading cards, Women's Tennis Association's fear of tampon sponsorship, New Zealand Women's Rugby and more sports stuff. I'm no jock, but I certainly see the appeal of this zine and bet this will only gain popularity. And hey, stick to independent advertisers and forget the big corporations. (MJ)
Rox-A-Tronic / PO Box 882723 / San Francisco, CA 94188-2723

HEAVY ROTATION #7 / $1.50 ppd
8 1/2 x 11 - newsprint - 28 pgs
I'm in two minds about this zine - On the good side, I really enjoyed the interviews with the various zine-makers, including John Marr, Al Quint, Jim Testa and our own Matt Average. I wish they'd been more extensive and in-depth, and I agree that it's a side of punk that rarely gets the respect it deserves. However, in the art where Bob lays down the law on what makes a good zine, he shoots himself in the foot several times. Glass houses, pal. Firstly, the layout is boring and basic, and secondly, it's professionalism, not professionality! Get your shit straight before you start to talk from your high horse. Having said all that, this is worth it for the interviews. (AM)
PO Box 3204 / Brandon, FL 33509-3204

I AM THE THUMB TACK #3 / $1 + a stamp
5 1/2 x 8 1/2 - copied - 44 pgs
Let's look at the pluses and minuses of this zine. Pluses: cool stories, Pac-Man art. nice writing style, dumpstered letters, US vs Ireland cigarette warnings, mention of Bob Ross (RIP). Minuses: some not so cool stories, Cometbus reprint from Pinhead Gunpowder record (ugh!). Definitely fun, if sometimes a little rambling, this is an entertaining zine that is worth the buck. (CS)
Nora / PO Box 156 / Warrensburg, MO 64093

INCROWD #13 / $2 ppd or trade
5 1/2 x 8 1/2 - copied - 80 pgs
This is a 'retro' issue, mostly containing interviews from earlier issues as far back as 1993. Ah, those heady days! I found a lot of the interviews pretty boring, like most band interviews, but there was some humor interspersed through this which made it an OK read. Includes Bugout Society, Scrog, Tilt, 8 Bark, Joey Vindictive and many more. (AM)
Paul Incrowd / 1816 62nd St. / Berkeley, CA 94703

INNER MUSCLE # 3 / 3 stamps or trade
8 1/2 x 11 - offset - 22 pgs
Interviews with Schlong, Mule, and The Banned. Reviews and some pretty sarcastic writing. I liked this zine, but as usual with these nice offset jobbies, I thought the content was a little thin for the perfect layout and printed copy. Then again, it is free, so what the hell. Definitely worth a read. (GF)
675 E. Central / Missoula, MT 59801

INSIDE FRONT #7 / $1.00 ppd
8 1/2 x 11 - copied - 32 pgs

Now in a full size format and better than before. Like I've said before, and I'll say it again, this is the most informative publication when it comes to the straight-edge hardcore scene. This issue features interviews with The Doughnuts, Abhinanda, and Dwid from Integrity discussing various methods of working your vocals. All of this is filled in with reviews of books, records, zines, and demos, not to mention there are columns, a discussion on gun control, news and one of the best introductions in a zine that I've ever read. (MA)
2695 Rangewood Dr. / Atlanta, GA 30345

INSUBORDINATOR #3 / $1 ppd
8 1/2 x 11 - copied - 16 pgs
Well, Insubordinator clears up 2 issues: One, that some gutterpunks are literate and second they're awfully dumb. That said, let me tell you what you else you get with the 'Bordinator... among various rants are interviews with Rancid, Screw 32, Wankin Teens and Wet-Nap. The interviews are short and kinda dumb..but at least you can figure out the typos... (JX)
2018 Shattuck Ave #19 / Berkeley, CA 94704

JERSEY BEAT #54 / $2 ppd
8 1/2 x 11 - printed - 84 pgs
Another issue of this excellent, intelligently written, long running Jersey zine. This is the DIY issue and has interviews with fanzine editors, excellent articles on doing a label, putting on shows, home recording and more. Plus there's tons of reviews and interviews with Dogpound, Halo Boots and more. Typically essential reading. (CS)
418 Gregory Ave / Weehauken, NJ 07087

JOE MATT'S PEEPSHOW #8 / $2.95 ppd
6 1/2 x 10 1/2 - offset - 24 pgs
I'm a big fan of both comics and embarrassing personal anecdotes, which explains why I like Joe Matt's stuff so much. This newest issue of *Peepshow* takes place in his childhood, and contains plenty of unpleasant memories you might be able to relate to - having your entire comic-book collection thrown in the trash by your mom, getting ditched by your friends, having to hang out with your grandmother - it's all here. Totally recommended. Part two of a two-part series. (JR)
Drawn & Quarterly / 5550 Jeanne Mance St. #16 / Montreal, PQ / H2V-4K6 / Canada

MULTIBALL #7 / $1.00 ppd
4 x 5 - copied - 32 pgs
Pinball! Pinball!! Pinball!!! An interview with Roger Sharpe from Williams Inc. about the past and future of the game. Travel diary of playing houses around the world, a rant about drunk driving, and a review of Harry Dean Stanton's lounge act. And of course, record reviews of only the coolest vinyl around. A truly cool mini-zine that I look forward to anytime I can lay my hands on it. Perfect for the train ride to and from work. Get ahold of me next time you're in SF. Now if I could only find someplace that has that 'Fish Tales' game... (TC)
PO Box 40005 / Portland, OR 97240-0005

NJAM! #1 / $2.00 ppd
8 x 6 - copied - 44 pgs - German
There's lots of fun in this new little zine. It has interviews with NoFX, Terrorgruppe, Guttermouth, Foad, and The Upright Citizens. There are also plenty of reviews, some cool graphics and lots of useless information for your punk pleasure. (HH)
Nejc Jakopin / Kardinal-Galen Str. 41 / 47051 Duisburg / Germany

L'OREILLE CASSEE #6 / $6.00 ppd
8 1/2 x 11 - copied - 78 pgs
This is a great looking zine with loads of band interviews and tons of reviews-

shows, zines, and music releases. Unfortunately it's all in French... (JW)
Laurent Laloue / 17 B Avenue J. Chastellain / Res. ile 2000 Apt. 242 / 76000 Rouen / France

OUTLET #3/ $1.75 ppd
8 1/2 x 11 - printed - 60 pgs
Lots of comics that i liked and a lot of good commentary on the state of the world and the fucked-up-ness of the whole damn thing. (SC)
Steven / 4704 Village Bridge Apts./ 98 Oak St. / Lindenwold, NJ 08021

P.P.D. #4 / $1 + 3 stamps or $2.00 ppd
8 1/2 x 11 - copied - 50 pgs
This here zine has a ton of fucking interviews with all types of bands. It's SxE but seems to cover more than just that, maybe even a little bit more open than some non SXE. (SC)
19 Washington St. / Pawcatuck, CT 06739

PARANOY #5 / $1 or 3 stamps
5 1/2 x 8 1/2 - copied - 32 pgs
This is kind of cute. Little rants and raves and stories and lists with loads of personal flavor. Hey, I know there are a million zines like it. But it's a pretty fun read. I don't agree with it all but it's still fun to read. (LH)
1477 Leonard / St. Peter, MN 56082

PIXIE GIRL #7 / 3 stamps
5 1/2 x 8 1/2 - copied - 52 pgs
Wellllll....the writing in this is ok, enough to keep me reading and all. It's a young, grrl positive type zine, with writing about abortion rights, parents, as well as an interview with True Zero and some reviews. The only downer is too much straight edge banter and whining about boys. (ML)
Joan / 135 East 12 St. #274 / New York, NY 10003

POSER PUNK #7 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 20 pgs
Here's a newsletter/zine from Finland, written in English, that really sticks to the D.I.Y. frame of mind, no swaying whatsoever. This issue has talks with Homo Militia, and Mrtva Budoucnost, along with news, reviews and a few words on food. This comes out monthly. Good stuff, and I can't wait to see the next issue. (MA)
J-P Muikku / Kielokatu 7 AS 2 / 80130 Joensuu / Finland

PROBLEM CHILD #9 / $3.00 ppd
5 1/2 x 8 - copied - 60 pgs
Bringing back many memories of UK zines of this size/format. Paul claims this is his first issue in 7 years - I'm not believing it... it'd scare me if that were the truth. Doesn't seem that long ago. Average zine stuff going on - interviews (Oi Polloi, Chaos UK, etc), reviews (show/record/etc), scene stuff, with a healthy dose of humor throughout. Certainly hope it hasn't really been that long..... (TM)
487 High Street / Harlington, Middx / UB3 5DL / England

PUNK PLANET #8 / $2 ppd
8 1/2 x 11 - newsprint - 104 pgs
Wow! Punk Planet is really becoming a good zine. Maybe a little too status quo - a la MRR but at least the better parts of it. In this issue you get the usual letters, reviews and columns as well as interviews with the Red Aunts, Fabric, Aus-Rotten and the Smears. And for those of you interested in putting out zines...an article about it. So if this doesn't excite you, don't forget about all the ads! Yes indeed, you will be well connected with Punk Planet....(JX)
PO Box 1711 / Hoboken, NJ 07030

PUNK ROCK MAGAZINE #1 / $4.00
11 x 8 - printed - 48 pgs - Spanish
This zine will be mostly of interest to those who read Spanish as it is mainly interviews with well known bands. Some of those interviewed are Die Toten Hosen, The Ramones, The Lukers, Sham 69, Attaque 77, Steve Jones, D-Generation and 999. There are a few ads and no reviews. (HH)
Mariano Asch / C.C. 4578 / 1000 Cap. Federal / Argentine

PURE PUNK FOR RAW PEOPLE #4 / $3.00 ppd
8 x 5 1/2 - copied - 24 pgs - Italian
This issue has interviews with Blanks 77, Rappresaglia (Italy's oldest punk band), Pulmanx, and Sad Society. There is also a review of the Nabat reunion show, plus plenty of record reviews. (HH)
Alex Bagatti / Via Passo Di Badignana N.16 / 43100 Parma / Italy

ROCKTOBER #13 / $2
8 1/2 x 11 - offset - 52 pgs
Be prepared for something off the wall. This is the "Great and Small" issue - the Greats featuring Garry Glitter, Jerry Lee Lewis and Sammy Davis Jr, and the small being a cornucopia of stars of midget entertainment, including Bushwick Bill of the Geto Boys and Hervé Villechaize. The comics aren't my favorite part of the magazine, although some are pretty good, but the writing, especially in the midget rock-nroll section, is great. Also includes a Masked RocknRoll update and a Rocktober Hall Of Dynamic Greatness pullout poster. (AM)
1507 E. 53rd St #617 / Chicago, IL 60615

ROESIGGER #5 / $2 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
This zine is hilarious. Pokes fun at everyone who is anyone (and a few who are no-one) in the punk scene. Get the "Gravity" look, hate Paul Weinmann, check out the latest Saturday morning cartoon, and wince at the true story of a boy and his testicles. Also features Harper's Index of Punk, Separated at Birth, and a review of Heartattack. This made me laugh out loud. Get it. (AM)
Honey Bear / PO Box 460346 / San Francisco, CA 94146

RUMPSHAKER #3 / $3 ppd
8 1/2 x 11 - offset - 44 pgs
Featured in this zine are interviews with Falling Forward, Bloodlet, Deadguy, and, oh yes, Slayer. Good questions, good stuff.(SC)
Rumpshaker / 72-38 65 Place / Glendale Queens, NY 11285

SALAD DAYS #1 / $1.00
5 1/2 x 8 1/2 - copied - 16 pgs
As it tells you on the back cover, this is not a Minor Threat fanzine. Nope, it's a collection of cute li'l punk comics by Brendan Burke. Occasionally charming, fairly well drawn, but with a dubious fashion sense. (BA)
Salad Days / 61 Climatas Ave. / Waltham, MA 02154

SCHTUFFF... #4 / $2.00 ppd
8 1/2 x 11 - newsprint - 32 pgs
A well done solo project with extensive reviews and letters. Articles include an inside look at the evils of telemarketing, and a short piece about the fun involved in putting out a CD compilation. (Of course we all know that CD's are an evil tool of the capitalist overlords). A quick read with lots of information. (JW)
7110 Westminster St. / Powell River, BC / V8A 1C6 / Canada

SLUTBURGER #5 / $5 ppd
6 1/2 x 10 1/2 - printed - 36 pgs
A very well drawn comic, chronicling the trials and tribulations of a female musician and her adventures with drugs and sex. That's the main story, and then there are several little ones thrown in which comment on dieting, touring and musicians. Nicely done. (MJ)
Drawn And Quarterly / 5550 Jeanne Mance St. / Montréal, PQ / H2V 4K6 / Canada

SMEGMA #9 / $3.00 ppd (or trade)
5 x 8 1/2 - copied - 44 pgs
Love the name and so will your Mom! That aside, what we have here is an article about the exploits of good ol' boy Ed Gein, interviews with Deko (Paranoid Visions), Screamer (Bristol), Notoken (Ecuador), and some comics. Worth picking up if you like to trade. (TC)
Angus / 34 Frankfort Ave. / Rathgar, Dublin 6 / Ireland

SOCKAMAGEE #2/ $1.50 US $2 elsewhere
8 1/2 x 11 - copied - 24 pgs
This is a kind of retro zine filled with the MC5, Suzie Quatro, old movies, Mamie Van Doren, an interview with Stick Monkey and More. It's pretty cool. (SC)
Stephen Richards / 2037 Stainsbury Ave/ Vancouver, BC / V5N 2M9 / Canada

SOUND VIEWS #36 / $2.00 ppd
8 1/2 x 11 - newsprint - 40 pgs
Interviews with Cause For Alarm, Ultra Bide, Shift, and jazz-great Frank Lowe. Record and live show reviews (I liked the 'statistics') as well as several good columns. A well put together zine. Worth picking up. (TC)
Lee Greenfield / 96 Henry St. #5W / Brooklyn, NY 11201-1713

SPITPOCKET#1 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 24 pgs
This is full of short fiction, some advice on recording, an interview with Monkeyshine zine. The stories are pretty promising and hopefully it'll just get better. (SC)
3095 SW 15th Ct./ Greshan, OR 97080

SPLATTERSPLEEN #4 / $1 + 2 stamps
5 1/2 x 8 1/2 - copied - 38 pgs
Not too interesting, on tour with Impetus Inter, stuff about downtown St. Paul, coffee, celibacy. Manages to say almost nothing. Sorry, but that's how I felt. (GF)
PO Box 4061 / St. Paul, MN 55104

SPOOKY POOP #16 / $1 ppd
8 1/2 x 11 - newsprint - 24 pgs
A pretty well balanced punk zine from Whitehall, PA. Seems to be well tapped into the local scene there, with news about local bands and shows. Interview with Zoinks! and a page dedicated to the problem of male domination within the scene. This is the best part of the zine: it does not become a rant, but rather encourages all girls to get it together and start doing more of everything. Also zine and record reviews. There are some cute graphics and almost everything is typed, so it's easy on the eyes. Probably more interesting to those in and around eastern Pennsylvania. (JB)
929 Overlook Rd. / Whitehall, PA 18052

DER SPRINGENDE STIEFEL #6 / $3.50 ppd
11 1/2 x 8 1/2 - printed - 60 pgs - German
This zine is directed to those of us who listen to ska and have shaved heads. It's anti-facist. Some of the band interviewed are X-Axis, Skarface, Lowenbois, Booze Boys, Harries and the English Dogs. There are also lots of reviews and ads. Don't be afraid, shave your head, drink beer and read the Bouncing Boot. Oi! Oi! Oi! (HH)
Postfach 739 / 4021 Linz / Austria

STRONGBOX #6 / $1.50 ppd
8 1/2 x 11 - copied - 40 pgs
The last issue ever, and I'm sorry, but I can't say it's a great loss. There's tons of enthusiasm here, but unfortunately it's not matched in the content. The editor, to his credit, tries to tackle some unusual subject matter (like Sega/Nintendo) and tries to be political, but it doesn't seem to work... all he manages is pseudo-hippy sloganeering. Everybody's a brother or a sister. Fuck that pretentious shit. There's a good interview with Jim from Devoid of Faith and dumb ones with Splinter and Slant 6. The layout is shitty too. Sorry to slam this, but it comes across as full of self-importance. Hopefully Josh will be able to realize the potential his enthusiasm hints at with his new zine project. (AM)
Strive To Survive Distro / PO Box 110996 / Cleveland, OH 44111

SUBLIMINAL TATTOOS #6 / $3.95 ppd
8 1/2 x 11 - printed - 95 pgs
Aside from an embarrassing name and an occasional ugly typeface, *Subliminal Tattoos* is turning into a very worthwhile read. The bulk of this issue is devoted to R. Crumb, just in time for the much-hyped Terry Zwigoff feature about the man, and shows off some of the best of his artwork. There's also quite a lot of space devoted to other comics artists and writers, with excerpts of their work - Spain, some writing by Harvey Pekar, Keith Knight, Steve Hess, and others. (JR)
9604 S.E. 5th St. / Vancouver, WA 98664

10 THINGS #11 / $2.00 ppd
8 1/2 x 11 - printed (2 color cover) - 56 pgs
One of the more consistent Northwest zines pumps out another issue. Don't remember the 2 color cover before - overall print quality is great. Fairly standard contents - all cleanly laid out and whatnot. Not lacking personality, but not really overflowing with it either. Interviews with Cows, Screw 32, Fallouts, etc - usual reviews / classifieds / editorials. (TM)
1407 NE 45th St #17 / Seattle, WA 98105

TENSION BUILDING #2 / $2.00 ppd
8 1/2 x 11 - newsprint - 34 pgs
Decent zine with a clean layout that holds interviews with Bloodlet, Autumn, and Damnation, along various thoughts and opinions on current social and political issues, not to mention feelings that run deeper than what's on the outside. Some stuff is too esoteric for me, and the coverage of music isn't really something I'm into, but if you're into the modern hardcore sound, you may like this. It was also good to see someone bring up the 'Contract With America', which is something that should be talked about more, and the photography is top notch. (MA)
Steve Lucuski / 429 Osborne Ave / Morrisville, PA 19067

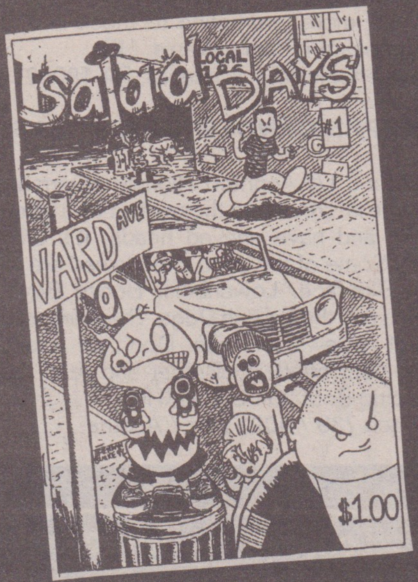
3RD GENERATION NATION #3 / $3.00 ppd
11 1/2 x 8 1/2 - printed - 30 pgs - German
Whoa dude! Has this zine got the coolest cover ever? A great glossy photo of the Rip Offs that can be pulled off and stapled to your bathroom wall. Check it out! Behind the front page is a lot of punk rock. There are articles on the Clowns For Progress, Grey Spikes, The Remains, Sonic Dolls, plus loads of reviews and graphics. (HH)
Hanns Stresius / Forbach Str. 14 / 47229 Duisburg / Germany

3RD RATE ZEUS #2 / $1 ppd
8 1/2 x 11 - copied - 25 pgs

One person's feelings all typed up for you to read. An article on gender issues on the playground and a whole lotta almost ranting. This rambles around a bit and at times it's unclear if there is a point, but it's kind of nice that way. Mainly because the writer does not push her views, she just shares 'em. Also, "A page just for maniacs" and a crossword puzzle. (JB)
Jennie / 1816 62nd St. / Berkeley, CA 94703

TRIPPA SHAKE #3 / $3.00 ppd
8 1/2 x 6 - copied - 44 pgs - Italian
There are lots of new bands introduced in this zine. There are interviews with Crunch, Kali Yuga, Killjoint, Kevin K Band, Gumball, Ratoblanco, Neurodisney and plenty more. There are also some reviews and a scene report from Ireland. Finally there is a photo of Diego Maradona. He plays soccer! (HH)
Ballini Stefano / Via Mocale 79 / 50028 Tavarnelle VP (FI) / Italy

URLO / HATE #2 / $10.00 ppd
11 x 8 - printed - 64 pgs - Italian
This is one of those two zines stuck together. Just flip it over and presto you're reading something else. Plus this one also comes with two 7 inches by the bands Bobsled, Anticorpi and Space Cowboys. Urlo has interviews with Indigesti, Mondo Topless, Overlord and Waka Waka. Hate has interviews with The Mummies, Peter Bagge, Doo Rag and Recensioni Fiume. But Hate also has a large discography of selected early California and Texas punk bands with photos of the record covers. These two zines together make good reading and great listening. (HH)
Pierluigi Bella / Via Vidaschi 11/B / 00152 Rome / Italy



VERA KRANT #15 / $1.50 ppd
5 1/2 x 8 - offset - 30 pgs
Supersuckers, the Beavers, Lazy Cowgirls, Zion Train, Firebirds - yes, it's the Dutch 'zine that comes out as regularly as *MRR*, and partially in color, even. Of course you *know* I can't read it, right? Looks nice, anyway. (JR)
Oosterstraat 44 / 9711 NV Groningen / Netherlands

WHAT? (NEW YORK) #1 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 44 pgs
A smooth package with nice color covers. The insides are a tasty smorgasbord of the punk literati: Jennifer Blowdryer, Mykel Board, George Tabb, Chris Boarts and the always amazing Fly. Get this now! (BA)
Tad / 609 Worth St. / Pittsburgh, PA 15217

MORE LISTINGS

AMENDMENT RECORDS FRIENDLY FANZINE #11 / #12 / $5.00 ppd
This is a double issue, partly to mark the one year anniversary of it's existence, and also to serve as a booklet for the comp. tape (thus the price). Opinions, reviews, news, etc. The tape features Surgeon General's Warning, Suppression, Not Your Friends, Midget Farmers, Brine, Pansy Division, and more.
Dave Allison / Amendment Records / 580 Nansemond Crescent / Portsmouth, VA 23707

AU CONTRAIRE #1 / $1.00 ppd
Interviews with The Bouncing Souls, Squirrels From Hell, reviews and an opinion or two.
25 Guion St. / Pleasantville, NY 10570

BANANA MOON #6 / 2 stamps
This issue is the all Bay area punk special with interviews from A.F.I., Screw 32, All You Can Eat, etc. If you can read Japanese, check it out.
701 Pine #3 / San Francisco, CA 94108

BEYOND REALITY #1 / $2.00 ppd
Interviews with Voorhees, and the Surfin' Turnips, along with reviews,opinions, an article on skinheads, etc. Interesting.
Graham Sleightholme / 81 Spitalfields, Yarm, Cleveland / TS15 9HJ / England

BOOBY TRAP #1 / $1.50 ppd
I know of a few people who would love to see more of this stuff around, and that's unfortunate. Total "let's all get along, Hello Kitty is so kewl, plink plink rock, my mommy and daddy are nice, please no mean stuff, I like kitties and wet puppy dog noses" garbage.
Olivia Lane / 220 E. 102 St. #8D / New York, NY 10029

BRANDSIFTER #10 / $1.00 or trade
Danish newsletter focused on hardcore with many reviews, some new and opinions and an interview with Graenseoverskridende Naivitet. Held together with a nice layout.
C. Lehman / PP Hedegaardsvej 12 / 9400 NV. Sundby / Denmark

BUCKING GAY LOVER #2 / 2 stamps
Words on America On Line and how it sucks, prank calls to heavy metal bands, Memphis, record reviews from God, bumper stickers that would probably get you beat up, etc. Hilarious stuff.
Jeff Mills / PO Box 30395 / Memphis, TN 38130

BUMPIN' IN THE BACK ROOM #32 / $2.00 ppd
Ten Foot Pole, Nerdy Girl, reviews, a contest to win a date with Mr. Punk Rock, etc.
PO Box 942 / Waterford, ON / N0E 1Y0 / Canada

BUTT #2 / $1.00 ppd
A lot of poetry, an interview with Tesco Vee and a little bit about Satan. Should you be scared?
PO Box 87031 / Tucson, AZ 85754-7031

CARDINAL SPIRITS #0 / 50 cents or 2 stamps
Good looking cover, no doubt. Inside there are words on Mumia Abu-Jamal, sacrifice, discipline, the positives of bicycles, poetry, and the most interesting is a true to life, first hand account of being arrested for activism in animal rights.
Jesse Keenan / 987 Meda St. #U / Memphis, TN 38104

CENSOR THIS #3 / $2.00 ppd
Jawbreaker, Dr. Strange Records, a lot of poetry, bad art, marijuana (pretty threatening stuff!), opinions, reviews, etc.
PO Box 5551 / Pasadena, CA 91117-0551

CHERRY POP #2 / $1.00 ppd
If you are a fan of indie pop and mainstream 'alternative' rock, then here you go. Reviews, poetry, stories, etc.
1310 Milan Ave. / So. Pasadena, CA 91030-3928

CHUMPIRE #54 / S.A.S.E..
More opinions and reviews and a little bit of local news.

Greg K. / PO Box 2514 / West Lawn, PA 19609-0514

CRASS MENAGERIE #14 / S.A.S.E.
More news and reviews of the latest in the worlds of grind, hardcore, thrash, metal, punk, noise, etc., plus a few words on punks and metalheads waxing nostalgic over "the good ol' days". Due to the popularity of this newsletter, Jeb has decided to also post Crass Menagerie on the World Wide Web.
356 N 55o E 23 -3 / Ephraim, UT 84627

DEE DEE'S KIDS #4 / $1.00 ppd
Secret Decoder Ring, Rev. Norb, The John Holmes Band, reviews, opinions, Ramones worship, etc.
PO Box 591 / Kearney, MO 64060

DISASTER #1 / $1.00 and 2 stamps
Interview with The Bristles, reviews, opinions, etc.
PO Box 215 / Mission, TX 78573-0215

DISMANTLE BABOON #1 / $1.00 or trade
It seems odd to me that this guy would send this to us, since after all, MRR equals Rolling Stone. Personal style zine with some good artwork.
C. Lehman / PP Hedegaardsvej 12 / 9400 NV. Sundby / Denmark

DOUBLE TOOTHPICK #1 / $1.25 or trade
Interview with Dave Schall (from Sockeye), reviews, comics, etc.
Rob M. / PO Box 53 / New Waterford, OH 44445

ENTER TITLE HERE Vol. 4, #3 / $1.00 ppd
Many opinions, reviews, a recount of college, etc.
Greg Jarvela / PO Box 14 / Vienna, OH 44473

FINKLE ZINE #0 / 2 stamps
Doug, from Hellbender zine, has started a zine of his own with all the character and humor of Hellbender. Reviews, an article on Atari 2600 (a game system that existed years before Sega and Nintendo, for those that don't know), Dissolve interview, a guide to stagediving in a stockroom, etc. Entertaining, and that's what counts most!
Doug / 84 Lakeside Rd. / Newburgh, NY 12550

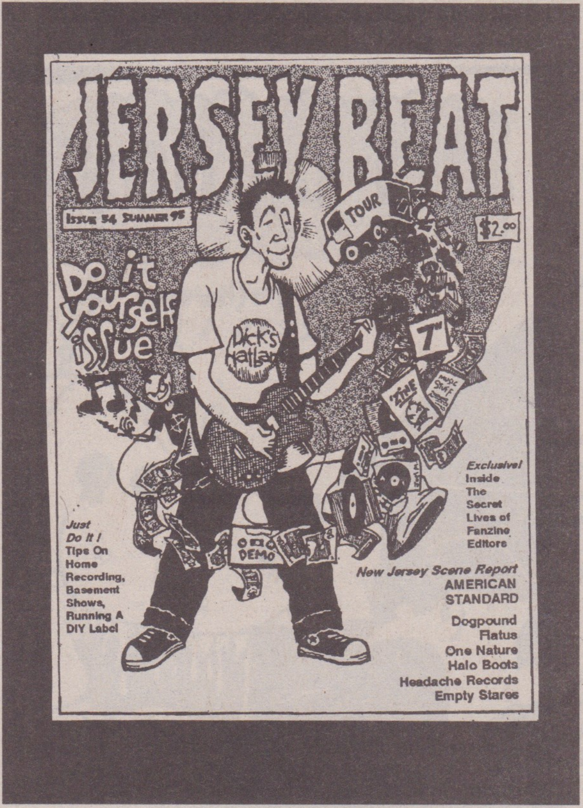
FRONTAL LOBOTOMY #6 / $1.00 ppd
Opinions, reviews of music and a film festival, an article on Steele Vomit, etc.
Jimmy Tense / 263 Bridle Run Ct. / Alpine, CA 91901

FROSTBITE #1 / $1.00 ppd
New straight-edge zine that questions religion, the pro-life / pro-choice debate, and also offers some information on animal testing, reviews, and an interview with the Swing Kids. It should be interesting to see how this zine develops,
Theodore K. / 129 Keller Lane / Trucksville, PA 18708

GIMP #1 / $3.00 ppd
7 Year Bitch, Dead Guy, aliens, people who have died of heroin, reviews, etc.
Thumbox Publishing / PO Box 154 / New Brunswick, NJ 08903-0154

GO METRIC 32 / 1 stamp
interview with George Tabb, reviews, baseball, etc.
30-28 34th Street #4G / Astoria, NY 11103

HECTOR'S BAG OF FISH #4 / $1.00 ppd
Interviews with Circle Jerks, Battalion Of Saints, Total Chaos, and National Guard. There are also comics, Yamhill County scene report, reviews, etc.
16783 NW Greenhoot Rd. / Yamhill, OR 97148



HO LIN WUN 36 / $2.00 ppd
Horace Pinker, Jawbreaker, Face To Face, Half Lings, opinions, poetry, reviews, etc.
Dave Thirsty / 40 Heather Ct. / Berkeley Hts, NJ 07922

HYPNOPAEDIA #1 / 2 stamps
Interview with Propagandhi, jazz, band photos, opinions, etc.
Ed / 481K Kenwood / Euclid, OH 44123

INFECTIOUS #? / $1.00 ppd
Interviews with Pee Tanks, and Four Walls Falling, along with reviews, opinions, Cleveland scene report, band photos, and a a few words on the ageist statement made by an MRR reviewer.
Jennifer Francis / 1001 Conduit Rd / Colonial Hts, VA 23834

INSIDE LOUD #8 / 50 cents or 2 stamps
The Meteors, The Swingin' Utters, reviews, photos, and a quick discussion of what's worse, being eaten by a shark or maggots? You decide.
PO Box 177 / Cypress, CA 90630

IT'S ONLY WRONG IF YOU GET CAUGHT #1 / 2 stamps or a letter
Many opinions with an angry tone, comics, an an attack on Christianity, reviews, etc.
Ryan Disney / 7052 Howard Rd / Franklin, OH 45005

JR. #3 / .25 cents and 1 stamp
Interviews with Room 13, and Gaffle, plus reviews of live and recorded music, and some stories, etc.
PO Box 5154 / River Forest, IL 60305-5154

LAME #5 / $1.00 ppd
Interview with Sinkhole, along with reviews, fiction, etc.
Chris Mess / 27 Riverbend Rd. / Newmarket, NH 03857

LIE FOR A LIE #1 / $1.00 ppd
Very cool layouts, clean yet creative and a certain raw touch. Interview with Christy Front Drive, a gang of poetry, an article by Greg Wick on the distro he does in Olympia, etc.
Jason Pruitt / PO Box 40674 / Portland, OR 97240-0674

LOCUST #3/ #4 $2.00 ppd
Jawbox, Jale, Girls Against Boys, New Kingdom, Gas Huffer, Godheadsilo, Melvins, Trenchmouth, New Bomb Turks, Mike Watt, etc.
92 Tanjoe Cres / Willowdale, ON / M2M 1P7 / Canada

MIND TOILET #61 / $1.00 ppd
Many opinions. Words on the Oklahoma City bombing, the eviction of the 13th Street squatters, reviews, etc.
PO Box 6132 / L.I.C., NY 111060-2866

MINDLESS SCRAWL #4 / $1.00 ppd or 2 stamps
Personal zine that offers views on the editor's life in high school, home and socially. Kind of like a journal, but then again not.
Emily / 2733 Birchwood Ave, Wilmette, IL 60091

MOLD #3 / $1.00 ppd or trade
Lots of opinions, New Hampshire scene report, people offering their ideas on the meaning of life, high school, reviews, a mini-comic titled "All My Friends Are Su-

per Heroes", etc.
Daina Mold / PO Box 1171 / Hampton, NH 03843

MOO COW #17 / S.A.S.E..
The final issue goes out with a critical look at the fucked up state of hardcore punk, offering insight and advice, no matter how infuriating the column is, what he's saying here it pretty accurate. Also are words on slamdancing, etc., filled out with many record reviews. Check this one out.
38 Larch Circle / Belmont, MA 02178

MOON SKA #20 / S.A.S.E.
Newsletter dedicated to ska, with tour dates, reviews, news, a brief Moonstomp / Ska Punx tour diary, along with a catalog of their latest release. I'm hearing that ska will be the next big thing...
PO Box 1412 / New York, NY 10276

NINE #13 / $2.00 ppd
Interview and article on the Problem Children, along with thoughts, and reviews.
103-512 Mohawk Road East / Hamilton, ON / L8V 2J2 / Canada

NINE #14 / $2.00 ppd
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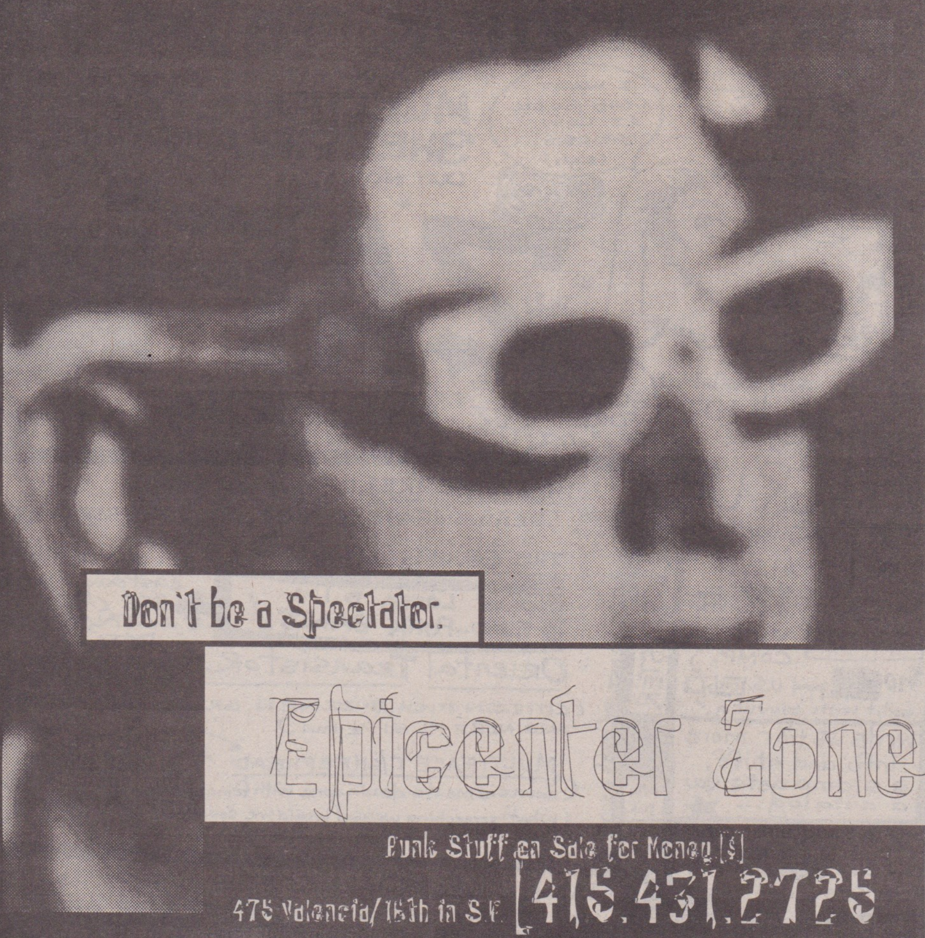

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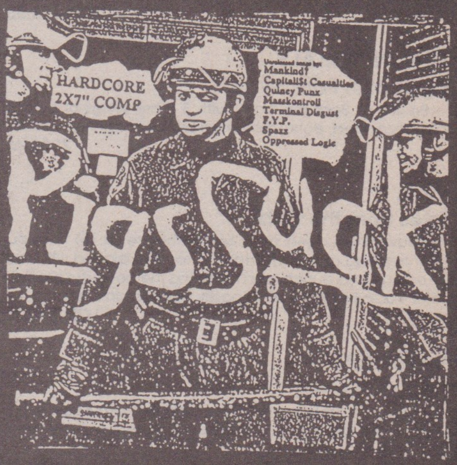

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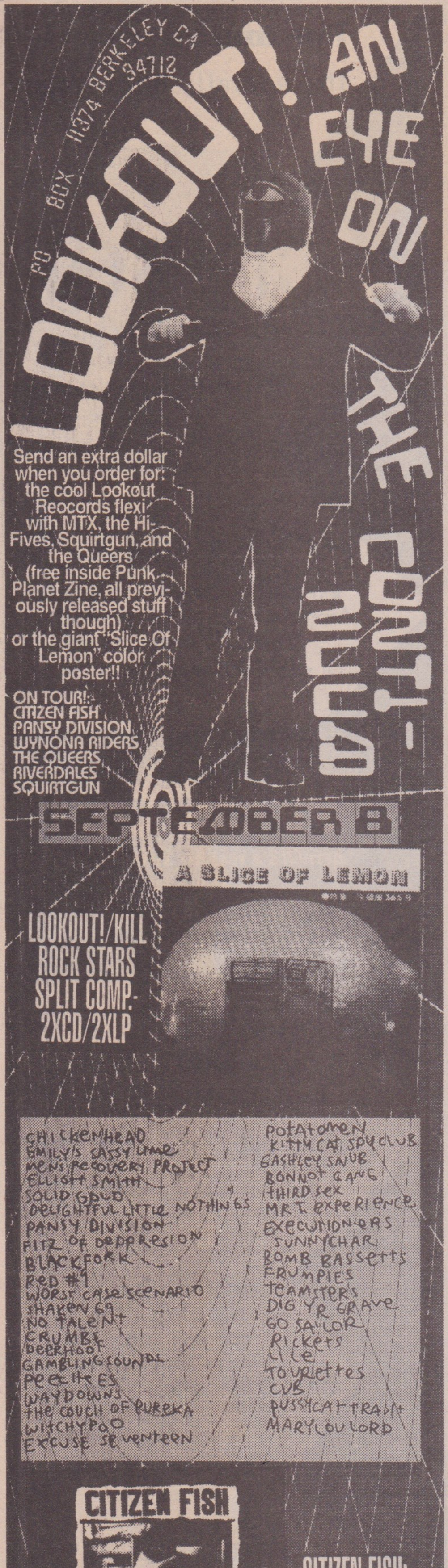

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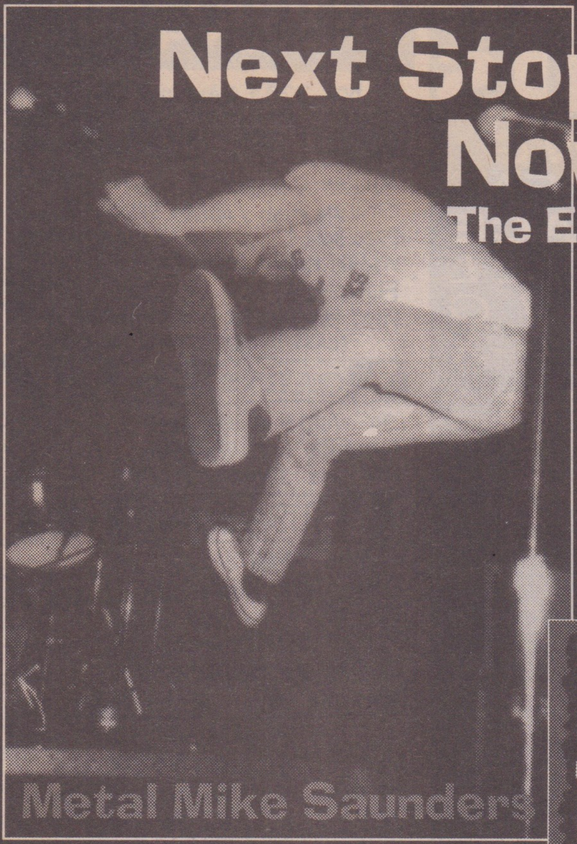

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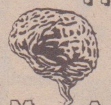

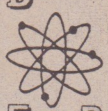

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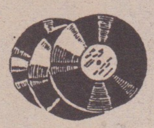

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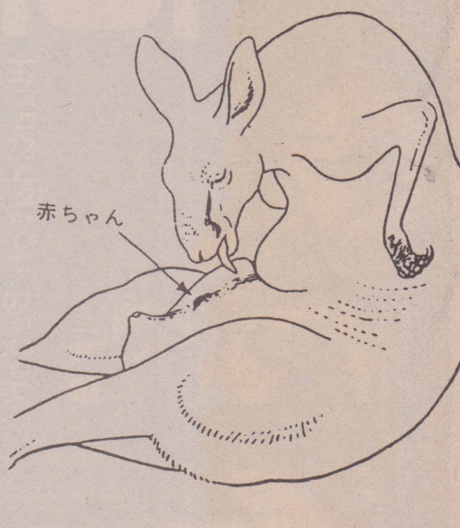

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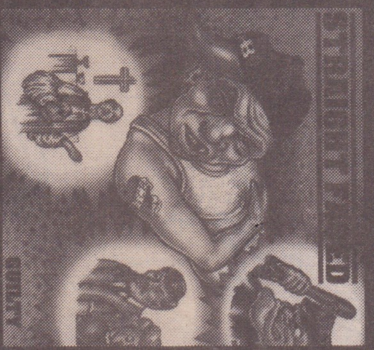

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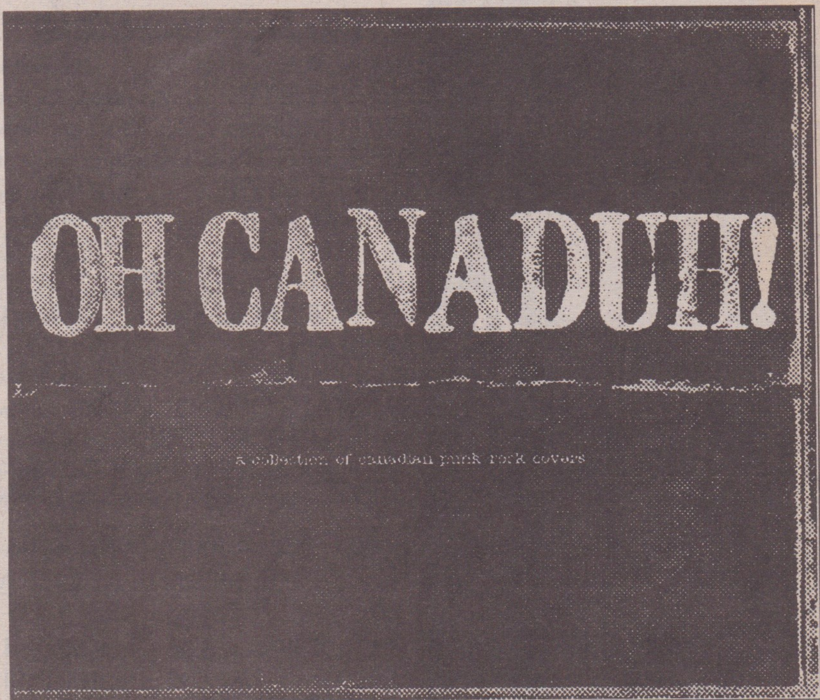

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HAVE DEATHWISH: orig. 7" w/ Bronson sleeve- for sale. Send offer and SASE to: TR/ Suite 131/ 3720 Washington St./ Boston, MA 02130.

THE CYBERMAN 'You're To Blame/It's You I Want' mega rare second single pictured cover from 1979. I have a limited amount of mint copies. $30 cash or 20 pounds UK cash/stirling I.M.O. registered, ppd. anywhere in the world. D. James, 28 Rymer Road, Croydon, Surrey, CRO 6EE, England.

VIDEOS: OVER 1000 SHOWS. GG. Dwarves, Screeching Weasel, Fear, Misfits, Skrewdriver, Green Day, Social D., Jesus Lizard, NoFx, Ramones, Muffs, Hole, Fugazi, Meatmen, Buttholes, Babes, Karen Black, Rancid, Operation Ivy, Jawbox, Dickies, Germs, GBH, Lunachicks, Dead Kennedys, Sex Pistols, Danzig, & many many more. Fast service. Write Merle Allin/ 214 E. 24th St. #5B/ New York, N.Y. 10010. Call (212)889-8334. $1.00 for xl list.

GG ALLIN: GAS STATION VIDEO. His last performance. Also a list of other GG videos. Top quality. Many from the master tapes. Many different GG shirts. All 2 sided. GG headstone poster & GG singles compilation tapes of rare early singles. Fast reliable service. For a list write: Merle Allin/ 214 E.24th St. #5B/ New York, N.Y. 10010. Call (212)889-8334.

RARE BRITISH PUNK/OI!/H.C. Set sale 1800+ items, Abrasive Wheels- Zounds. Want list service. Please send IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts, SG4 0HS, England. Tel/Fax: (0462) 433089.

HEY PUNK!! XXX Smut has a new 15 song puke rock demo out now!!! Send $2.00 to: XXX Smut, P O Box 33, Milmine, IL 61855 USA. Die screaming or buy it!!!

SIMPLE RECORDS! carries all punk, hardcore and ska. have many labels: Lookout, Reveltion, Moon, Victory, too many to mention! For Huge list, send $0.50 for zine + list$0.75. To Simple Records, P O Box 157, West Sayville, NY 11796 DIY!

INTO TRADING punk/ HC records, mainly into European HC. Also planning a trip to Europe soon, Dec. 95/ Jan. 96. Into all kinds of punk etc... Have lots of Northwest releases for trade. If you can help out with places to say, shows to see, etc. Please contact: Todd, 111900 SW Gaaroe St., Tigard, OR 97224. P.S. will answer all letters.

SET SALE: 500+ records, Shitlickers, Fix, Last Rights, Varukers, Comes, Iron Cross, GISM, Larm, Meatmen, Kuro, Heresy, Terveet Kadet, Gauze, Agnostic Front, Anti Cimex, Confuse, Wretched, BGK, Neos, Pandemonium. SAE or IRC for list. Neil Thorburn, IO Hartington Gardens, Edinburgh, EHIO 4LD, Scotland.

HARDCORE BANDS WANTED! for video compilation. Video of bands doing songs, plus hanging out, talking, etc., for clips before/after songs. Full editing, dubbing and even special FX equipment. Compilation to be sold for $10 ppd. Please write ASAP for details or send footage and band info to: Hardcore Reality c/o Davros Pederson, N1617 Mickel Rd., LaCrosse, WI 54601. Thanx.

CURRENTLY AVAILABLE from Convoy Mailorder: Burning Ambitions/Sinatra 65 split 7" - $1.75, "Education Compilation" LP - $3.75, Half Man/Kisses And Hugs split 7" - $1.75, Timmy - "Unbeautiful Reality" 7" - $1.75. Add postage - $1.25 for the first two items, 25 cents each additional item. Kill some fuzz. Blank money orders or cash to: Convoy, PO Box 234, Little York, NJ 08834, USA.

FREE CATALOG of cool North Carolina punk rock. Mention Maximum and get a free 7" comp. Check out Squatweiler tunes and info on the web... http/ / www.microserve.net/ vradio/ Huel Records, PO Box 21134 Winston-Salem, NC 27120-1134.

MIDDLE-AGED housewife renounces punk rock past. Seven-inch sale. Lots of rarities, obscurities, and normalities. Imports, Sub-Pop, early Texas, elsewhere. Send SASE for big list. May consider trades for aprons, kitchen appliances (Harvest Gold only, please). 00 Records, PO Box 131172, Houston, TX 77219-1172.

MAXIMUMROCKNROLL music classifieds

AIRPLAY MATERIAL wanted for NJ/ NY metro area punk/ hc/ noise/ grind radio show. Send to: Diane's Kamikaze Fun Machine c/o WFMU-FM, PO Box 1568, Montclair, NJ 07042. Touring bands send gig dates ahead for announcement of shows. Latest playlist: Thug, Mothman, Sparkmaster, Meshuggah, Pet UFO, Lemons, Pipe. Email: diane@WFMU. ORG.

PUNK ROCK dowager blows years of collecting in one big bang. Haven't gotten rid of any records since Gibby was knee-high to a toadstool but the time has come! Texas, Australia, early stuff from all over. Necros, Dicks, Nirvana, Big Boys, etc. and no Misfits. Send SASE for long list. 00 Records, PO Box 131172, Houston, TX 77219-1172.

HEY OLDER PUNKS! You dig KISS? Send a 32¢ stamp for my lists of KISS video and merchandise for sale. No shitty quality stuff either! Complete descriptions of killer shows with and without makeup. Skeeter, BOX 9561, Wyoming, MI 49509.

LITTLE LEAGUE RECORDS wants demos of all punk bands for all of our future releases. We are DIY and fucking proud! We love to trade 7" releases too! Write us at 1496 S. Missouri Ave., Clearwater, FL 3466, Suite 233.

GG ALLIN. Over 40 different items including t-shirts, CD's, records, videos, & more. Best prices & selection anywhere! Send (20 stamps for huge list to: Skeeter PO Box 9561, Wyoming, MI 49509. The only GG source you'll ever need!

VIDEOS FOR SALE/TRADE (ntsc/pal) Have 1000+. I have 7 Seconds, Adicts, Agnostic Front, Babes, Bad Religion, Melvins, Meatmen, NIN, NoFX, Offspring, Queers, Rancid, RKL, SNFU, Screeching Weasel, Social Distortion, Toy Dolls, Vindictives, Youth of Today,Yuppicide + lots more. Send $1 for list or send lists with all details. Joe Morgan/ Goshen Mobile Estates #80/ Torrington, WY/ 82240/ USA

LOOKING FOR KAAOS, TERVEET, Kadet, Raitus, Comes, Deathside, Appendix, Wretched, Amebix "Monolith" lp, Liberty lp, Zounds "lp" + much more. Send lists (will trade or buy) to Justin/ P.O.Box 3022/ Ashland, OR/ 97520. (503) 482-0857.

JON COUGAR Concentration Camp needs a drummer! We are in San Diego. Call Chris (619)588-1176 or write P.O. Box 710456/ Santee, CA/ 92072

LISTEN UP! I'M INTERESTED in trading tape copies. Also looking to buy any cheap hardcore/punk tapes, records, videos and video tapes of the tv show "Get a Life." Oh! By the way if there's any cool people in western North Carolina (which I doubt their is) write me god damn it. Shawn Piper/ P.O. Box 530/ Cherokee, NC/ 28719

WANTED: NIRVANA - Love Buzz/ Big Cheese, Melvins split, Blue Sliver, Teriyaki Asthma Vol. One, Fluid split, White Bleach vinyls, Bleach poster (fan club memorabilia if any, Kurt's autograph). Write: Frank McElroy/ 135 Lansdowne Ave./ Haddonfield, NJ/ 08033

PENTAGRAMMAR SKOOL needs 200 songs for an upcoming 90 minute compilation tape. To participate in our maniacal project, send all songs under 27 seconds to: Jasen, 1508 Third St., Duarte, CA 91010. Top 40 this, mother fucker.

FOR SALE: ANTI CIMEX- Pain Killer 12" 1st press, Anti Cimex- Absolute..lp 1st press. bids/ cash only. Wanted: Akutt Innleggelse - Echos 7" Amen/Rytmihairio lp, Amen/D.E.Z. 7", Gloom - Speed Noise 7", Unwise - Worth of Existence lp, Disclose - Tragedy lp, Misery - Production Destruction lp & cd, Misery - any 7"s, Tuomiopaivan Lapset - 7"s, Bathory - any lps or 7"s, Venom - any lps or 7"s. Nick Grzelak/ 425 4th St. N.E. #2/ Minneapolis, MN/ 55413.

BLOOD SAUSAGE Hardcore-10 song realease called Hungry Dogs Follow Me. C.D $14 Cass. $9 T-Shirts-2 sided 4 colors $15 Includes Postage. P.O.Box 111, Station E, Montreal, Quebec, Canada H2T-3A5

PHOTOS WANTED: Collector needs live or studio shots of Billy Childish (Milkshakes, Caesars, Headcoats, etc.), Mummies, and Phantom Surfers. Also wanted Mudhoney/Headcoats/Girl Trouble poster as seen in "Heavens To Murgatroyd..." C.D. Need Concert flyers too. Send lists with info to: Bub Despres P.O. Box 800 Ware, MA 01082

SOUND IDEA DISTRIBUTION—Send $1 US, $2 foreign for current catalog. Send samples and working terms. Store open now in Brandon, FL. Sound Idea/I'O Bo~ 3204/Brandon, FL 33509 3204 USA Call(813) 653-2550

BOOTLEGS, BOOTLEGS, BOOTLEGS! in the Sound Idea catalog. Send $1 US or $2 foreign for current catalog. Bootleggers get in touch. Sound Idea Distribution/ PO Bo~ 3204/ Brandon, FL 33509-3204 USA Sound Idea store open now! (813) 653-2550

T-SHIRTS, RECORDS, VIDEOS, CDs and more:! Send $1 US or $2 foreign for current catalog. Send samples aod working terms for consideration. Store open no~! Sound Idea/ PO Bo~ 3204/ Brandon, FL 33509-3204 USA Call (813) 653-2550

SURE I'LL CARRY YOU STUFF! Send samples and working terms to Sound Idea Distribution/ PO Box 3204 /Brandon, FL 33509-3204 USA Sound Idea store open now in Brandon, FL. Call (813) 653-2550

JAPANESE AND EUROPEAN LABELS: Trade with me! I run Burrito Records and Sound Idea Distribution. If you can't trade, ~end wholesale prices. Sound Idea/ PO Bo~ 3204/ Brandon, FL 33509-3204 USA Sound Idea store open now! Call (813) 653-2550

LET'S GO- hey all you crazy punk/ska etc. bands. New independent record label looking for bands to sign and compilation. Just send a demo to Shirley c/o Stoopid Fuck Records, PO Box 18404, Irvine, CA 92713

SEND US YR PANTS! Our punk band the Flaming Pants is doing a 7", and we want to have a free pair of pants come with each! All pants accepted - jeans, dress, sweatpants, etc. The weirder the better. Will try to refund postage. 105 Ravenwood Pl, North Wales PA 19454.

KILLING JOKE live audio and video wanted. Have over 100 tapes for trade. Looking for 94 shows especially. Your list gets mine. John Early P.O. Box 1501 Sarasota FL 34230

LOOKING FOR: a couple of things: Hoover "Sidecar Freddie" 7", Breathing Walker Cassette, and most especially the fear of smell comp. LP Will pay reasonable prices. Matt Gambino, 5118 South Greenwood #1, Chicago, IL 60615. Email mjgambin@midway.uchicago.edu

SET SALE/TRADE: Social Unrest 7", Kraut-Both 7"s, Nuke Your Dink Comp 7", Lost Cherrees LP, Omega Tribe LP, Satans Rats 7", Boston Not LA Comp LP, Broken Bones-LP/7", Special Duties LP, also Potential Threat, Conflict, Depressions, Stupids, Blanks, Poles, X Ray Spex,..etc...for list write Paul Palmer, 66 Park Road, Shirebrook, Mansfield, Notts, NG20 8JR, England.

ATTN ZINES that review all music styles. Free demo tape available of catchy pop/rock music. Send in your zine & we'll send you the tape. All valid submissions replied to! Write: AuralArt, 926 Tappan St., Forked River, NJ 08731-0083.

HARDCRY MAILORDER Just starting out, not a lot but enuff to make you smile. Send a SASE for catalogue. Also looking for videos/ T-shirts and stuff especially European labels, foreign labels. Distros get in contact. Hardcry Records, POB 90581, Henderson, NV 89009-0581/ phone and fax 702-566-1297. Keep DIY alive.

WOULD LOVE Minor Threat, 12 X U. Bad Religion, All are Yesterdays, Between Heaven and Hell. Germs: Lexicon Devil, What We Do Is Secret, Let the Circle be unbroken, Forming (original). UK Subs original LP's. ROB Frishkoff, 1414 Senecca Apt. #302, Seattle, WA 98102.

IF ANYONE CAN TAPE me any Infest, A.O.D., Mob 47, Varukers, S.O.B., Spazztic Blur, P.H.C., Cryptic Slaughter, Vorhees, Oi Polloi, Douche Lords, Ripped Clit, 7 M.O.N., Sacrilege (UK), early Sacrilege B.C., Larm, Crumsuckers, L.S.N., Dirt of Destiny, Offenders, Bloodcum, Icons of Filth, Angkor Wat, or the Neos, I'll pay postage and tape cost. Jasen, 1508 Third St., Duarte, CA 91010.

LAST CHANCE TO get the 3-song cassette sampler #2 from Skidd Freeman for free! "The product of a disturbed childhood" Flipside #79. Send three .32 cent stamps to Skidd Freeman, POB 4281, East Lansing, MI 48826.

BANDS: Want to be on a LP compilation? Send Dat tape-if possible. Punk only. All bands will receive copies and tapes are sent back. To: BP Records compilation, 9236 Telfer Run, Orlando, FL 32817-1754.

SAMANTHA SING compilation tape now available, features Thee Phantom Creeps, Pound, Peacekeeper Missile, The Piss Shivers, Erasermen, Lauler, Sheik Al-Beli, Movement, Buttfinger, Oedipal Urges, Platzangst, and The Sap Drains. Only $3ppd. Brandto, c/o Rhandall Rhodes, 2852 Bishop Road, Rocky Mount, NC 27804-9089.

NOT VIDEO, BUT AUDIO tape traders wanted. Old & new, demo, live. Also looking for: Gaunt/ New Bomb Turks 7" (Datapanik) Guant "Whitey The Man" 10", Detonators 7"s, Fuck Boys "Sinnin Like Mad" 7" & others. Also trade vinyl. Send list. Tommy, 4866 1/2 Niagara, San Diego, CA 92107.

LOOKING FOR ANY out of print records by Screeching Weasel, The Queers, Vindictives, Hanson Brothers, Winepress (IL), Pink Lincolns, Sloppy Seconds, and Head. Will pay cash or trade, write to Dork, Rt2, Box 774, Copperas Cove, TX 76522.

I STILL HAVE COPIES of the Bloody Coathangers "Bloody Entertainment" 7" on red vinyl. HC lives $3 ppd to Will E. Survive PO Box 2065, Northlake, IL 60164.

MAXIMUMROCKNROLL music classifieds

OUT OF PRINT! Discount prices on Punk/ PowerPop/ Metal cassette and CD cut-outs and overstocks! Cool major and major indie cassettes 3/ $11.00, CDs $4.99-11.99. Stamp brings latest free flyer/ catalog thing and gets you on the mailing list. Low prices, fast friendly service! Write: Infernal Racket, Studio 158, POB 443, Owosso MI 48867-0443 (overseas please send 2 IRCs).

PUNK/HARDCORE RECORDS for sale 1977-1995. Angelic Upstarts, Stiff Little Fingers, Cocksparrer, Braindance, Chron-Gen, etc., etc., etc. Send samples and working terms for distribution of records, tapes, cds, and fanzines. Send stamp or IRC for a list to Riot Records, 11427 Bootes Street, San Diego, CA 92126.

LOOKING FOR ANY live video of Screeching Weasel, Riverdales, The Queers, Plow, Vindictives, Winepress, The Methadones, The Parker Brothers, Break Ups, Ramones, and Squirt Gun. If you went to a show and recorded any of these band or know someone who did write Dork, Rt2, Box 774, Copperas Cove, TX 76522 will pay cash or trade.

UK PUNK FROM SHEFFIELD, England. Punk the way it was meant to be. W.O.R.M. (pray t.v./ f.u.c.k.) 7" record (white vinyl). Only $3.00 ppd. Foreign orders: $5.00 ppd. Peer Pressure Productions/ 4023 Lucerne Drive/ Huntsville, Alabama/ 35802/ USA.

ESSOASSO/ ABNORMAL BEHAVIOR split 7". $3 ppd. 3 Essoasso splits out in coming months. Just some screaming kids trying to rock. Someone said one song sounds like Heroin, but which one? Essoasso/ 7121 Quail Woods Rd./ Wilmington, NC/ 28405-7027.

SMALL ARGENTINE LABEL: seeks worldwide contact for buy, sell, trade. Mainly cd releases, could be some vinyl as well. all letters answered. Diego Luis Rios, Pegoud 651, (1684) El Palomar, Prov, BS., AS.—Argentina. Fax: 54-1-7510504.

VIDEOS! PAL/NTSC Top quality! 7 Seconds, Agnostic Front, All, Bad Religion, BornAgainst, Breakdown, Life Of Agony, Coffin Break, Dag Nasty, Descendants, Down ByLaw, Gorilra Biscuits, Instead, Jawbreaker, Judge, Madball, Minor Threat, Murphys Law,OpIvy, Indecision, Ratos, RIP, Slapshot, Superchunk, Uniform Choice, Warzone, YouthBrigade, YOT + more! list $1 DeMattia 8 Haddon Road Hewitt, NJ 07421 (201)8534420

VIDEOS! PAL/NTSC Top quality! Alice Donut, Buzzoven, Chaos UK, Conflict, BrutalJuice, Dirt, Disrupt, Exploited, Fugazi, Helmet, Jawbox, Jesus Lizard, Jon Spencer,Lagwagon, Marilyn Manson, Mummies, Nofx, NBT, Orange 9mm, Pennywise, PinkLincolns, Propagandhi, Queers, Quicksand, Replacements, Rancid, Rorshack, ScreechingWeasel, Sebadoh, Shelter, Sheer Terror, Samiam, Ween, + more! list $1 DeMattia 8Haddon Road Hewitt, NJ 07421 (201)8534420

VIDEOS! PAL/NTSC Top quality! Babyland, Bordoms, Chem Lab, Cocteau Twins, CopShoot Cop, Current93, Death In June, Dead Can Dance, Front Line, Godflesh,Hawkwind, Jon Spencer, KMFDM, Leatherstrip, Merzbow, Ministry. NIN, Nick Cave,Pain Teens, ClockDVA, Pigface, Residents, Skinny Puppy, Stereolab, Swans, Test Dept.,Whitehouse, Velvet UG, Zorn, +more! list $1 DeMattia 8 Haddon Road Hewitt, NJ 07421 (201)8534420

VIDEOS! PAL/NTSC Top quality! 7-Year Bitch, Babes, Bikini Kill, Boss Hog, Brood, Bratmobile, Cyclesluts, Diamanda, Ethyl Meatplow, Flanders, Free Kitten, Friggs, Royal trux, Genitortures, Hole, Huggybear, Insaints, Karen Black, L7, Lunachicks, Lush, Lydia Lunch, Muffs, Nymphs, Pandoras, Pork, Runaways, Shonan Knife, Trashwomen, Supersn~77., Tiger Trap, Voodoo Queens, Woodpussy, +more list $1 DeMattia 8 Haddon Road Hewitt, NJ 07421 (201)8534420

OPERATION: Cliff Clavin has a 7 song 7" now available on green vinyl. It's punk pop you'll love. And it's $3 from: Plan-it-X, PO Box 3165, Bloomington, IN 47402. Patches too for $1.

LISTEN UP FUCKERS Jip records is a little label run in Canada and the US. We are looking for aggressive punk bands who need a label. Send demos, band info, naked photos, etc. to: Jip Records, 9312 W. 123rd St., Palos Park, IL 60464. We are very open minded and sound quality and age are 2 things we don't care about.

CHEAP PUNK MAILORDER: Looking for cheap hardcore/punk records? If you are try Lovitt Records. We carry Dischord, Lookout, KRS, Jade Tree, Groovecore, Vermiform, Allied, MRR, Vinyl Communications, plus 20 more labels. For a catalog send us a stamp. Labels please contact us! Lovitt Records, 5800 W. Friendly Ave., Box 17358, Greensboro, NC 27410.

INDEPENDENT LABELS/BANDS: Want airplay on one fo the nation's most influential college radio stations? Punk, noise, hardcore, garage, skronk, indie, pop, jazz, whatever. Playlist available. Send 7"s, vinyl, or CD to: WUVT, Virginia Tech, 350 Squires, Blacksburg, VA 24061.

BIG NOISE-small label. Cactus Prick Records, PO Box 27142, Tempe, AZ 85285. New Misery Index 7". $3/4/5 ppd. Cash only. Power! Power!! Power!!!

SCISSOR GIRLS! This Chicago area girl band played my town in December and I miss 'em. I didn't have the cash for the album... but now I want one. Could someone from the band drop me a letter? Tony, 3911 NW 17th Ave., Rochester, MN 55901.

CHATTERBOX #3 is out now with Mono Men, The Nomads, Supersnazz, a full report on Garage Shock '95 plus more. Send stuff for review. $2 US, $3 Europe, $4 Japan. Chatterbox, 5331 Virginia Ave room 1-4, Hollywood, CA 90029.

GET ON A TAPE COMP. You pay $100 and get 50 copies in return. Send good tapes, artwork, b/w photos, and info to: Jamie/ 12207 Crossbridge Ave./ Silverdale, WA/ 98383. (360)779-6826.

PUNK, OI-POGO, AND SKA. Our label is looking for bands that play punk, ska, oi, or hardcore. We need band's bad send all work on cass., 7" or CD and promos. We are also looking for zines, VHS tapes, patches, t-shirts, and whatever. All mail will be answered. Send to: Gut/ PO Box 52/ Mt. Joy, PA/ 17522 - Oi Oi Oi.

BORN WITHOUT A FACE, looking for their "Worship" 7". Also Dead Boys "Younger, Louder, Snottier" LP or CD, Major Conflict 7", Stillborn (Sweden) "Necro Spirituals" LP. Send prices, possible trades available. Jim / PO Box 331 / Cheltenham, Glos. GL52 2YY. UK.

HELP ME FIND these damn records: DRI - Dirty Rotten 7", Agnostic Front - United Blood (1st press), Nuke Your Dink - comp. 7", Necros - Early Days & 1st 7" boots, Urban Waste - 7", Y.O.T. Break Down...& Can't Close...(both 1st press), Why Are We Here - comp. 7", Resurrection - 1st (purple) & I will hook you up for these shirts - Wide Awake (Schism), Side By Side (old Rev.), old Citizens Arrest & Unit Pride (Stepforward), once again! write to: Matt O'Brien/ 1574 N. Valley Rd./ Pottstown, PA/ 19464.

WANTED PUNK AND OI! bands for ep, LP or CD. From all over the world, but especially from Japan, Australia, South Africa, South America, South East Asia. Punks and skins send demo to: One By One Records / Bellevue / 56450 Theix, France.

INDEPENDENT RECORDS wanted for cooperative distribution, mail oder catalogue, CD compilations. Distribute/be distributed. Send CD, cassette or vinyl and a self-addressed stamped envelope for more detailed information to Wabbit Records, PO Box 3735, Wallington, NJ 07057-3735.

OLD AND NEW VINYL for sale: Siltbreeze, Royal Trux, Sister Ray, some "Killed By Deathers", SubPop, Pavement, all "Dope Guns" comps on color, blah blah. SASE only to: John, PO Box 420626, SF, CA 94142.

NIRVANA, FOO FIGHTERS, Mudhoney, Jesus Lizard, Monster Magnet, Tool - audio/video for trade. I'm seeking good quality/low generation shows on these bands. I have many to trade, plus other bands as well. Your list gets mine. Lisa, 73-290 El Paseo, Suite #168, Palm Desert, CA 92260.

BAD BRAINS/ROLLINS VIDEO: Bad Brains - My Picture In The Movies. Baby 1980, CBGB's 1979 & Dutch TV 1986 w/ Chili Peppers and Rollins Band. Henry and Dennis Miller 1992 and Canadian TV 1989 w/Jim Carroll 97 min. TDK-EHG $20. Jim Russo, 7314 Rockwell Ave. #2, Phila., PA 19111. NTSC (American) video format only. SASE for catalog.

PUNK/HARDCORE set sale. New list out now! 7"ers. albums, compilations, rarities! New catalog every other month. Get on my mailing list! Send wants list and SASE to: Jim Russo, 7314 Rockwell Ave. #2, Phila., PA 19111.

MISFITS AND RAMONES guitar tablature/vocals books. 10 classic songs each. Easy-to-read and includes tap reading instructions. Send $8 ppd. each to: D Cruise, 2773 Riverside Ave., Somerset, MA 02726. Fast delivery.

OPERATION IVY Videos-1st show, decent qaulity plus 3 other shows on 1 120 min video tape for $10. Or send a stamp of SASE for a list of all bands I have videos of. Too many to list but from Fugazi to Snapcase to BlackFlag to Screeching Weasel/Riverdales. Send orders and requests to:Huey Proudhon, 1329 Nylic ST., Tallahassee, FL. 32304 Will trade so send lists.

HAVE ANY OLD metal records you want to get rid of? I'm looking mainly for black/ death metal on vinyl- NME/ Unholy Death, Mercifulfate 1st ep, Hellhammer, Necrodeath, Schizo, but interested in other kinds too. I'll buy or trade. I have CDs, videos, comic books. Call or write: Anthony C. / 5103 Mineola Rd. / College Park, MD 20740-4609. Tel: (301) 474-4809

MAXIMUMROCKNROLL music classifieds

LIVE PUNK & HARDCORE Videos! I charge $10 per 120 min. I'm tired of seeing people charge $20~ for live videos 'cause the bands never get to see any of the money. I have Riverdales, Minor Threat, The Queers, Orange 9mm, SOIA, Bad Religion, Face to Face, S.Weasel, OpIvy, Born Against, Bosstones, Superchunk, Inside Out, Gorilla Biscuits, Jawbreaker, Bikini Kill, GG, Fugazi and many others. Send stamp to: Huey Proudhon 1329 nylic st, tallahassee, fl 32304 Will trade so send lists.

WANTED: Child Molesters -Wholesale Murder 7", Fear-I Love Livin' in the City 7", Shit Dogs-History of Cheese 7", Absentees, Ebenezer and the Bludgeons, Features, Hollywood Squares, Maids, Haske Is, Hypstrz, Injections, Ivan and the Executioners, Knots, Nothing, Nubs, Orex, Reign of Terror, Silver Chalice, Tazers, Violators, Leftovers, Psycho Surgeons, Upsets, Dirt, Shit, Filth, M.D., Neo Punkz. Killed By Death style punk 77-82. Masayuki Nakata, 21-25 Osawa 3 Chome, Koshigaya-city, Saitama, 343, Japan.

FOR TRADE: Friction-Crazy Dream 7", Ed 79'-live 10", Stalin-Stalinism 7", Romanticist 7", Star Club-Shut Up 7", Typhus-Hong Kong Girl 7" flexi, Anti Cimex-Anarkist Attack 7", Freestone-Bummer Bitch 7"(no PS), Maho Neitsyt-Mita on Punk 7", Subway-12", Hitler SS/Tampax-split 7", V/A-Japanese Movement Part One 12", Oi of Japan LP, Cobra, Comes, Kikeiji, Laughin Nose, Outo, Systematic Death, Zouo, etc. Look for my want list. Masayuki Nakata, 21-25 Osawa 3 Chome, Koshigaya-city, Saitama, 343, Japan.

I WILL GIVE YOU my money if you send me your copy of Beatnik Termites-s/t 12" or cassette, Vindictives-2x10"s, Sea Monkeys-Theme Song 7", Dummies 1st and 2nd 7"s, Your price is mine. (Even if it is ridiculously high). Sorry, no trades. Alexandre Faribault, 182 Des Pins, Magog, Quebec, J1X-2H9. Canada.

PUNK COLLECTION FOR sale! About 2000 punk records from all over the world. US, UK, Swiss, Swede, Finland, etc. Lots of rarities: Big Boys, Antidote, Fix, Ism, Kaos, Mad, SSD, Briard, Widows, Kaaos, Attentat, Kriminella Gitarrer, Stalin (JP), also Amrep and Sub Pop. Send IRC for a big list PK, Kuormaajankatu, 2A 16, 33700, Tampere, Finland.

DAGGER MUSIC takes records to shows localy. Send music samples and a bare minimum price list for consideration. All music will be reviewed in Movement Zyne. Julie + Shawn 4056 Crosley Ave Norwood OH 45212

THE SOCIALS are a new punk band from SW Ohio. We want to play your venue, party or gathering if you are in the Ohio/Kentucky/ Indiana area! Contact Julie + Shawn 4056 Crosley Ave Norwood ohio 45212

FREE CATALOG Of Hard To Find Punk, Hardcore, Industrial, Gothic At The Cheapest Prices Around. Send For A Huge Catalog Of Over 5000 Titles To Round Flat Records PO Box 1676-H Arnherst NY 14226

JON COUGAR Concentration Camp - needs a drummer! You don't even have to own a set. You just have to know how to play. Chris (619)588-1176 or POB 710456/ Santee, CA/ 92072

WANTED SUBSOCIETY info on pre-vinyl comm. releases 7"s, lp's, etc. Talk to me fuckers! Aaron Ingebo/ POB 1647/ Little Rock, AR/ 72099

DISTROS: HELP! Into The Vortex Recs. is looking for wholesale distros in the US who could take 100 copies or so of my releases. Postage has gotten too expensive to ship small amounts. Rel. so far: The Vortex File Comp 7", Metoke 7", more soon. Into The Vortex c/o Jens Tuch/ Kleine Johannes Str. 6-7/ 28199 Bremen/ Germany

ECCENTRIC FEMALE vocalist/guitarist/ songwriter, 20, forming original band in Milwaukee area. I have practice space. Send tapes/ letters to Windowraine/ POB 26184/ Milwaukee, WI/ 53226. Don't care if you suck as long as you have passion for your art.

FRIDAY DIES, a thrash band that has just released their first cd and is currently booking a tour of US, Canada, Mexico. Willing to play for gas money. If interested in booking a show, contact: Mark Berchet/ Hardknocks Records/ POB 8491/ Madison, WIS/ 53708-8491/ USA or call (608) 242-7359

ENGLAND 77 PHOTOZINE Chelsea, Pistols, Damned, etc. $5. Skullcrusher international comp tape from 89, $5. Will trade either for your demo/zine/ whatever. Ian Blayney/ 6 Featherbank/ Mount Horsforth/ Leeds/ LS184QL/ England

RECORD AUCTION. Lots of rarities. Kraut, Unity, Double O, United Mutation, Condemned to Death, Neanderthal, Stupids, R.Peni, Subhumans, Social Unrest, plus lots more. So write now for a list to: Mike X-Claim House/ POB 257/ Southsea/ Portsmouth/ Hants/ PO48TU/ England. Also looking for old USA h/c and str8edge flyers and t shirts. Can you help?

THE FIXTURES are seeking individual to act as booking agent for N.Calif/ bay area and for national touring. Percentage paid position and some free stuff! Call or write asap (818) 996-9733; POB 16283/ Encino, CA/ 91416-6283

THE FIXTURES offer any previously released tracks for your compilations. Also, if you want material for radio airplay or zine reviews/ interviews, etc. or for mdse. catalog, contact us now at POB 16283/ Encino, CA/ 91416-6283

VIDEO: GG ALLIN, Babes In Toyland, Bad Brains, Beastie Boys '95 + earlier, Big Boys, Bikini Kill, Black Flag, Boredoms, Born Against, Circus Lupus, Clutch, Crimpshrine, Cypress Hill, Dag Nasty, Dead Kennedys + hundreds more. Send 3 stamps or a buck for list. Joe Hunter/ PO Box 5129/Beverly Hills, CA/ 90209-5129. If you film. please get in touch!

JOE HUNTER is sick! I will buy or trade for: James Brown or Parliament/ Funkadelic show posters, Evel Knievel items, LL Cool J shoes (size 10-11), "Disco Godfather" 27x41 movie poster, "Saturday Night Fever" cologne, Schoolly-D Kozik poster, and Timothy Leary/ G.Gordan Liddy debate flyers or posters. Thank you. POB 5129/ Beverly Hills, CA/ 90209-5129

VIDEO - DESPERATELY need: Beastie Boys ('87 live footage or earlier), Geto Boys, Big Star, Hot Chocolate, Isley Brothers, Masters of Reality, Shudder to Think, Ohio Players, Daisy Chainsaw, Verve, + MC5. Joe Hunter/ POB 5129/ Beverly Hills, CA/ 90209-5129

TOADIES - WANT anything + everything: video, audio, flyers, posters, reviews, etc. Also, if anyone purchased videos from Karl Umrigar in San Francisco (specifically Lush videos) please write. Joe Hunter/ POB 5129/ Beverly Hills, CA/ 90209-5129

PALE HORSE PRODUCTIONS: new items just in. Current 93 "Dog's Blood Rising" CD reissue. "Vicious White Kids" CD, Death In June book, Jello Biafra spoken word, New York Dolls/Johnny Thunders bootlegs, Above the Ruins "Songs of the Wolf", Joe Coleman "Man of Sorrows" art book. Over 50 new book and music titles in stock. Catalog $3 (refundable) to: PO Box 435 / Spring Lake, NC 28390-0435

VIDEO'S: NIRVANA (88-94), Op Ivy and tons more. $10 for 120 min. Write to Dan/ 204 Manatee Ct./ Antioch, TN/ 37103

VIDEO: DRIVE Like Jehu, Dwarves, Fear, Fugazi, Germs, Green Day, Huggy Bear, Jawbox, L7, Makeup, Meatmen, Minor Threat, Nation of Ulysses, No Means No, Orange 9mm, Poison Idea, Rites of Spring, Rocket from the Crypt, Stone Roses '95, Void + others. 3 stamps or a buck for list. Joe Hunter/ POB 5129/ Beverly Hills, CA/ 90209-5129. All filmers worldwide write!

BOSS HOG - I need all vinyl except Action Box 7". Yes, they are out of print. No, I won't pay a million bucks. Also, Amrep stuff wanted. Stephen Dickson/ 1545 Stepney/ Niles, OH/ 44446

VIDEOS IN PAL (UK etc.) and NTSC (USA etc.) For trade or sale. Thousands of gigs/promos/ tv clips by people like: Damned, NoFX, Exploited, Zounds, Pennywise, Propagandhi, Business, Poison Idea, DKs, Blitz, Queers, GG, Conflict, S. Weasel, Schwartzeneggar, Guns 'n' Wankers, Pegboy, Op. Ivy, Subhumans, Terry and the Idiots. SAE (UK) or 2 IRCs (overseas) or big trade list to: Dave/ 50A Great King St./ Edinburgh, Scotland.

WANTED: Extreme Noise Terror split with KLF, real or boot will pay a fair price, let's talk. I trade also. Greg, PO Box 6183, Broadview, IL 60153, USA. 1-708-749-0749.

VERY WANTED! Crimpshrine "Lame Gig Contest" LP, MRR "Turn It Around" X2 7" comp., "The Thing That Ate Floyd" LP comp., Screeching Weasel "Ramones" LP, Jawbreaker/Jawbox split 7", any rare Crimpshrine or Jawbreaker 7"s. Will pay any reasonable price. Send list to: Dan Wrysinski, 49 Trish Dr., Novato, CA 94947.

TAPES OF The Factory Press. If you are into early Joy Division (especially Warsaw era), or The Birthday Party, you'll like it. Just send $1 to Isaac Hampton at 224 E. 13th St. #2, New York, NY 10003.

WANTED: Endpoint's In A Time Of Hate on blue vinyl. Also Aftertase gatefold on Red. Will buy most other Endpoint stuff also interested in old sxe albums. Send list and prices. Adele, 1021 Cedar Point Rd., LaGrange, KY 40031.

BUY OR TRADE: I am looking for early alien figures. I have many rare SxE records. All original. Stalag 13, Beyond, YOT, Madball, Swiz, etc. Send photos or copies with a explanation note. Naotaka Hiiragi, 2-27-7 Yoyogi, Shibuya-Ku, Tokyo, 151, Japan.

TAPE TRADERS: Serious audio and video trader with pro equipment seeking traders into Bikini Kill, Motorhead, Fugazi, Laughing Hyenas, Hammerhead, Slant 6, Dog Faced Hermans, Girls Against Boys, 45 Grave, Tom Waits, Excuse 17, Boredoms, Ornette Coleman, John Coltrane, etc. Both of my lists are 25+ pages. Your list gets mine. Jerry Aldini, POB 952, Granite City, IL 62040.

MAXIMUMROCKNROLL music classifieds

RIGHT FUCKIN' NOW-$3 demo tape out soon. 8 songs. All originals. Planning 7 inch record. Write for information. Need help with shows in Michigan/vicinity if you can help-write R.F.N. c/o Kevin, 4041 Nicholl Ave., Muskegon, MI 49444 USA.

CONFUSE "Contempt for the authority and take off the lie"bootleg-7" EP (Japan '85; blistering japcore by the masters!). Eu: $4, World air; $5. I managed to get quite some copies so distros write for wholesale prices & possible trades (direct orders get coloured vinyl: 200 made!): Raf Vandeweyer, Laagstraat 10, 3930 Hamont, Belgium.

AUDIO/VIDEO-trade live, demo, etc. Punk of all kinds. Wants: Crucifucks, early Canadian punk, Pagans, Dickies, European HC, Japanese HC, Econochrist, Herion, and tons more. Send your list for mine with over 1700 titles! Jason Ross, 100 E. Mitchell #3, Appleton, WI 54915-2180.

AUCTION: Flex Your Head comp. (violin), Bad Religion "Hell" (original), Raids "Words," Subhumans "Cradle," Jawbreaker "Unfun" LP, Crass "Christ the Album" (box set original), Bullshit Detector double comp., Stalag 13 "Control" (original), Vice Squad "No Cause," Ruts "Grin," Damned "New Rose," Exploited "On Stage" & "War" LP's, Blood on Rock comp., Naked Raygun "Throb," PO Box #865, Agoura, CA 91376.

WANTED: Dils, Feederz, Samhain, Misfits, Fear, Exploited, GBH, Dirt, Media Children, Deprived, Undead, Crass and Germs vinyl. Send lists and prices to Ken Ward, 435 S. Wright St. #114, Lakewood, CO 80228.

AIRPLAY material wanted for NY/NJ metro area punk/ noise/ HC/ freeform FM radio show. Send to Diane's Kamikaze Fun Machine c/o WFMU, PO Box 1568, Montclair, NJ 07042. Touring bands-send itinerary for show announcements; possibility of interviews, etc. if time permits. Latest playlist: Sparkmarker, Meshuggah, Edge of Sanity, Guzzard, Serpico, 88 Fingers Louie. Email: diane@wfmu.org.

IMPORT CDS & vinyl! Cheap prices! Why pay through your pierced nose for collectible vinyl when you can get reissues with bonus tracks? Bands: Violators , Blitz, Cockney Rejects, Varukers, Defects, Action Pact, Ejected, etc. Labels: Anagram, Capt Oi! Dojo & others. One Track 12 W. Willow Grove Ave., Box 130, Phila, PA 19118 Large catalog $1.00.

"FATAL FOOD For Fat Fangs" 90 min. comp. tape featuring Grey Spikes-Jeff Dahl-Bum-Fifi and the Mach III-Scratch Bongowax-Sanity Assassins and more-$4.— ppd. Cash only Dagger, PO Box 380152, East Hartford, CT 06138-0152.

HEY BANDS! play the only real venue in Philly that will book your sorry ass. Super Model Records, 614 So. 8th St., Phila, PA 19147, Suite 377. (215)462-5480.

VIDEOS: Over 1000 shows..GG, Murder Junkies 95 shows, Screeching Weasel, Screamin J. Hawkins, Helmet, Hole, Laibach, L7, J. Thunders, Lyres, Mister Bungle, Mummies, Murphys Law, NIN, Nirvana, Rollins, Runaways, Shonen Knife, Siouxsie, Skinny Puppy, Slayer, Smiths, Sonic Youth, Unsane, Ween, Waldos, Plasmatics, Genitorturers, & many many more. Fast reliable service for years. Write Merle Allin, 214 E. 24th St. #5B, New York, NY 10010. Call (212)889-8334. $1 for XL list.

PORNOGRAPHY! Pellet zine needs punk/garage/surf/trash/ recordings, interviews, articles, photos, etc. Does anyone know where I can get super cheap (free?) copying done? Contact: 3418 E49 Ave., Vancouver, BC, V5S 1M2, Canada.

FOR SALE/TRADE: Genetic Control: 7", Sado Nation: 7", Middle Class: 1st 7", Viletones: 1st", Patriots: 7", Rosemary's Babies: 7", Antidote: 7", C.I.A.: 7", Dils: 2nd 7", Eyes: 7", La Peste: 7", Urban Waste: 7", Weirdos: 1st + 2nd 7"s, Zeros: 1st + 2nd 7"s, D.O.A.: early 7"s, V/A: Process Of Elimination 7", B.O.S.: "Fighting Boys" 12", Busted At Oz: LP, The Future Looks Bright: LP, No Questions, No Answers: LP, SSD: "Get It Away" 12", US Chaos: 12", Weirdos: "Action Design" 12", GG Allin/Artless: split LP and tons more.Want: Chronic Sick: 12", DDT: "Brave New World" 7", Violent Tumor: "Abortion" 7" (w/cover), Fix: "Vengeance" 7", Necros: "Sex Drive" 7", Stains: 7", Betong Hysteria: 7", Dayglo Abortions: 12", Private School: 7", and tons more. Send all letters (all answered) to: Herve Caramanis, 17 Rue des Capucines, 93 250 Villemomble, France.

RARE PUNK AT LOW PRICES! Crass, Vice Squad, Conflict, The Dickies, Misfits, The Weirdos, and thousands more. Everything from '77 to the present. For a huge 22 page catalog full of shirts, cd's, records, tapes, stickers, badges, and more send three stamps to:Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701 USA. "Dr. Strange has your punk rock fix!" Internet: http://www.cyberg8t.Com/drstrange

XXX AUCTION: 7"s- Integrity, Side By Side, Brotherhood (red), NO For An Answer, Turning Point, Straight Ahead boot, Strife-Mandel (grn), Void (clr), Even Score(grey), XchorusX. Earth Crisis-all out war 12"s- Brotherhood (grn), Upfront (white) 10"- judge-rev can suck, auction ends 30 days from publication. Eric Fortner, 825 Orchard Ave #40, Hayward, CA 94544.

VIDEOS: Over 1000 shows. GG, Queers, All, Artless, Bad Brains, Beastie Boys, Bad Religion, Biohazard, Boss Hog, Cannibal Corpse, Carcass, Circle Jerks, Cop Shoot Cop, Cows, Cramps, Dayglo Abortions, Dead Boys, Deicide, Dictators, Entombed, Exploited, Misfits, Fugazi, Green Day & many more. Write: Merle Allin, 214 E. 24th St. #5B, New York, NY 10010. Call (212)889-8334. $1 forXL list.

TRADE: "Not So Quiet" (no booklet), Lixomania "Violencia..." 7", "O Comeco do Fim do Mundo" (live comp), Olho Seco "Botas..." 7", Inocentes "Miseria..." 7", Los Violadores "Los Violadores" (Argentina '83), Rattus "Rajoitettu..." 7" + "Uskonto...", Infest "Slave", Napalm Death/ S.O.B. (flexi) + Terveet Kadet, Varukers...For wanted, please see other ad...Thanks. Manoel, Rua Manoel Gaia, 1636, Sao Paulo - S.P., 02313-001, Brasil.

WANTED: Anti-System "No Laughing Matter" + both the 7" EP's, Final Conflict 7" EP's, Larm "No One..." 7", V/A: "End the Warzone" 7" + early punk /HC records of around the world. Trade also recent records (send lists or IRC's to get mine with Brasilian '82-'95 punk/HC records). Manoel, Rua Manoel Gaia, 1636, Sao Paulo - S.P./CEP.: 02313-001, Brasil.

PUNK/HC 7" SALE: Minor Threat EP's, Husker Du first, Descendents "Fat", Process of Elimination comp. (Meatmen), Deep Wound, GG Allin, Crass label, other stuff. Send SASE for list/prices: Leipziger, 7B Allen, Burlington, VT 05401-4345.

WANNA GET LAID!?! Who doesn't. Anyway, I'm looking for anything by Blanks 77, Devil Dogs, Diesel Queens, Everready, Homegrown, The Makers, Partisans, The Pist, Ripoffs, Sham 69, The Stitches, Teengenerate, Thankless Dogs, Unwritten Law, more. I'll buy, trade, or tape trape. Send me yer list, and I'll send 'ya mine. Mo, 711 Centre St., Haddonfield, NJ 08033-2208.

LOOKING FOR video of The Circle Jerks at CBGB's with Debbie Gibson doing back up vocals - will trade from my extensive audio/video lists or will purchase. Audio/video traders - send list and I'll do the same. Anthony Walent, 28 Country Club Lane, Merrimack, NH 03054.

LOOKING FOR COPIES (VHS) of the show "Get a Life" with Chris Elliot. Also seeking episodes of Diff'rent Strokes on video. I also trade live audio/video. Wants: Gonkulator, Dystopia, Carcinogen, A.g.'s, Aunt Bertha etc...anything wacked out or heavy I have an interest in. Anthony Walent, 28 Country Club Lane, Merrimack, NH 03054.

I SLIDERULE! Sliderule am I! Get it? To all friendly peoples with ink access: Ahoy comrades! Write for stories and deft observations. My Grandpa is a drag queen. Write for lacy, racy photos. I'm just nutty for postal indulgences. Myth: Irksome turtle pisses on ignorant rabbit. Reality: Rabbit kicks the turtle's dick. Sliderule: 3188 Overulse Rd #87, Olympia, WA 98502.

WANTED: PLASMATICS/WENDY on vinyl only. Write with price and list. Will pay fair price. Pete Morrissey/ po Box 669/ Winterville, NC 28590.

16 YEAR OLD GUY bassist into Sex Pistols, Sonic Youth, Circle Jerks, Babes in Toyland, old punk, stickers, boredom, art, videos, and meaningless activities. Seeking girl penpals. Starting a noise/ No Wave/ punk band, need a drummer. Please write me! Marc/ 1402 Gum Springs Road/ Searcy, AR 72143.

RECORDS AND VIDEO for sale and trade- Bobby Soxx, Dead Boys (great recent upgrade of the late 70s CBGBS videos), Dot Vaeth Group, Huns, Legionaire's Disease, NY Dolls, Normals (Louisiana 1978-1979), Really Red, Telefones, and much more. Axis Records/ Box 33033/ Austin, TX 78764-0033. (512) 445-6423. My wants are gig posters/ flyers (current stuff is fine), and uncirculated punk video 1977-85.

OASIS IN THE DESERT- Mind Over Matter has vinyl, comix, zines, and other printed stuff. If you're lonely in the southwest and need to get in touch with the rest of the world, write to us or come visit the store at: 1710 Central S.E./ Albuquerque, NM 87106. or call (505) 842-5922.

CITIZEN FISH/SPITBOY/Policy Of 3 Live and lively at the Cabbage Collective in Philadelphia, 4/94. Good quality video. Fast service. D.I.Y. No rip-offs! $13 post paid (cash or money order) to: Joseph A. Gervasi, 142 Frankord Ave., Blackwood, NewJersey 08012

FOR SALE! Hundreds of cheap punk & pop-punk records. Please send SASE for list. John/ 16717 Chaparral Ave/ Cerritos, CA 90703.

MAXIMUMROCKNROLL classifieds

PIERCING JEWELRY: Highest quality surgical stainless steel. $1 for catalog. Lions Mark Ind., Box 1753, Iowa City IA 52240.

THE ART POSTER everyone is talking about!! The Dildorama poster. Spectacular RetroFuture full color. Twelve Hilarious Dioramas. Featuring Mr. Johnson. 18" x 24" suitable for framing. Send $13.95 to Stet, POB 5366 Gainesville FL 32602.

THE YZ CAP! For the current generations of activists! Finest quality. Silver letters on black hat. Send check or money order for $14.95 to YZ Enterprizes, 750 N. Shoreline Box 86, Mt. View 94043

AIDS SUCKS sucks sucks fucken sucks! That guy in Texas is still making t-shirts. Proceeds go to local AIDS resource center. Send a stamp for the boss catalog. Bill's, PO Box 53832, Lubbock, TX 79453.

FREE HBO, PLAYBOY! Showtime laid off Punk cable worker tells all! Build descrambler for under 13 bucks, with 7 Radio Shack parts, very easy and fast. Send 10 dollars cash or money order payable to Ed Duckfield for simple 7 step instructions. Immediate response guaranteed. DIY punks! Ed/ PO Box 157/ West Sayville, NY 11796

ATTENTION: PUNK, POETS, Grrls! Skunk, a non profit zine, wants to hear from you! Send letters, poetry, artwork tell us about yourself, your band etc, no ads, no censorship. Send 41.00 for our current issue. Please don't send chain letters! . Mail (we love mail) to Skunk, POBox 20524, Tompkins Sq. Sta. NYC 10009.

JAPANESE, EUROPEAN, & US Bands send your 7"s, LlPs, CD's for review in the Puncrock Zine Anything sent in will be reviewed and receive a free copy of the zine that record is reviewed in. Sample copies of the zine are $1 US, $2 World. Send to: Puncrock Zine, 16 Hemlock Rd, Hartsdale, NY 10530

SEEK ORIGINAL/COMMERCIAL artwork/ flash for personal trade & possible zine. Tribal, traditional, unusual, etc. Must be B&W w/ clean lines for clear reproduction (mite enlarge/reduce). Also willing to buy—send samples. Accepting pieces no bigger than 8 1/2"x11" & multiples on same size page. Draw it a/or compile it & send it to: BlackSun Tattoos, c/o L.Perez/ 334 Grand St. #3/ Brooklyn, NY/ 11211

BI/QUEER MALE shy moody modern primitive pagan shaman poet tattooed writer woodworder musician sex magician sci-fi/ fantasy nut into music books creativity lust tribal drumming rituals Crash Worship camping Pleasure Hakin Bey TOPY Celtic Faery lore howling at the moon unity of body and spirit gardening exploring people intimacy bodies souls hearts: penpals, friends, lovers. Gabriel, POB 8, Rio Nido, CA 95471.

UNINHIBITED? MALE AND female exhibitionists wanted in the NJ/ Eastern PA, etc. area for clothed, semi-clothed and nude photos (your choice) for privâte portfolio work. Any age/ style OK, but must have proof of adulthood for nude and semi-clothed. No Kens/ Barbies, please. For details write to: Claudia J. / 38 S. Main St. Apt. B / Glassboro, NJ 08028

OPEN ADOPTION gave my son the very best start in life. I chose his parents. If you're pregnant, unsure what to do, call nonprofit center: 1-800-877-OPEN.

TWO HONEST, STABLE, cool hick guys desperately need help relocating to NYC in November. Need floorspace to crash on for a while, for one or both of us. Offer us whatever you can handle. Pleeez! We'll cook, clean, do massage, whatever. We're not freeloaders! We're 25 and 30, energetic, easy going, open, non-bigoted. If you can't help, can your friends? Bill Dunmyer / 511 Broadway / Santa Cruz, CA 95060-4621. Tel. (408) 427-1241

EASTERN WA ZINE: Looking for submissions to be used in issue three. Get free advertising by sending your bands' music. Network with other punks in free classifieds! Send your shit: Hannah, 393 South 41st Ave., W. Richland, WA 99353-5003.

HEY YOU SCUM, write me. I'm 14, female, like Discharge, Crass, Born Against, Black Flag, Dirt, Queers, DK's, Rickets, Minor Threat, Los Huevos, Exploited, many more. Also into vandalism, zines, Kerouac, MST3K, Kids In The Hall, pranks, etc. Racists, sexists, homophobes, poseurs, jaded types—save your stamps. Melissa/ 219 Arkansas/ Lawrence, KS/ 66044.

MY OWN FANZINE third issue... 35¢ or stamp plus three cents. Will include a letter if you give me something to talk about. 'Zine distributors please write. I'll send 'em free! Daf Hoenack, 5501 Valley, Edina, MN 55439.

INTO PAIN, please send pictures of piercings. Nothing is too strange. Tatoos and brandings also accepted, for cutting edge piercing zine. Send head shot and bio if you want to Bonnie, 2000 Patio Crt. #244, Charlotte, NC 28205.

FRENCH 27 YRS old into Sonic South, Swell, Laika 5, 8 Movies would like to correspond with girls from everywhere. My name is Francois Froment. The address is: 65 Rue Pascal, 75013, Paris, France. Bye.

NICE PUNX UNITE. Out now: Hercules' Metal Jacket #668. Read our zine, be nice and rule. Personal, music, cartoons, and love. $2 everywhere (air). Hercules, Klokkemakerstr. 14, 58555 BZ, Well (L), The Netherlands. Thanx to the people who have ordered the first issue.

PUNK COUPLE with kid into: Exploited, Germs, Oi Polloi, English Dogs, Filth, Combat 84, Varukers, Adicts, Blitz, Alien Sex Fiend, Business, Chaos UK. Possibly moving to New Orleans in '96. Punks there that could give us the lowdown on jobs, housing, clubs & shows would be greatly appreciated, or anyone, anywhere, that's just interested in writing. Do so! Chris & Regina, 1335 W. 17th Ave., Eugene, OR 97402.

I'M LOOKING for any live Girls Against Boys stuff. Vidoes, tapes, anything live. If you have anything or know where I can get it, please write. Angie #119, 233 Fulton St. NW, Grand Rapids, MI 49503.

YOU ARE PUNKER THAN ME fanzine demo issue out now! Includes stories about assholes, opinions, reviews and other stuff. Send 50 cents payable to Brian Szymanski/ 2 Jodi Lane/ Chatham, NJ 07928-1051. Labels: Send me discs, tapes and records for review. Zines: Will trade zines, reviews, classifieds and/or distro! Writers: Submissions will be considered.

I'M BORED 70% of the time. 17 y/o guy looking to correspond with anyone (especially in the Chicago area). Into: Bollweevils, Queers, Avail, F.Y.P., Weston, NoFX... Please write. Dan C., PO Box 5154, River Forest, IL 60305-5154. Will respond.

IF YOU VALUE YOUR genitalia: Doing a distro sux when you can never go to shows and you don't have the $ to put ads anywhere. Soapbox has a buttload of intelligent, interesting, amusing punk/ HC/ misc. zines, including Velocity, Kidney Room, HaC and more. Please buy some (most $2). Send for list, send samples of others. Soapbox Zine distro/ 512 7th Ave./ Belman, NJ 07719

PIECE ARTZINE NEEDS art! I desperately need more contributions! Please submit any b/w drawings, collages, etc. to be used in punk/ HC art zine to get free copy. Include name and address, and any one sentence (optional) Piece/ 512 7th Ave./ Belman, NJ 07719. Thanx!

WRITE ME! Mary Clare M., Amy E., Steve from Jerkwater zine- you all suck but I still love you! Anyone else, I am a lonely gurl of 17 who is not into: L7, Hole, Sex Pistols or NIN. Fancy that! Sharon Wasko/ 512 7th Ave./ Belman, NJ 07719

"THE TRUTH IS a knife and cuts sharp." Charles Milles Manson. "Madness, madness, madness." Burgess Whitney. "I do not know how to find out anything new without being offensive." Charles Fort... Pale Horse Productions/ PO Box 435/ Spring Lake, NC 28390-0435. Catalog $3.

HELLO! MANIC/depressive wants penpals of any age, sex, political assertion, etc. Likes a wide variety of music and literature (from Blondie to Snapcase and Bronte to Kerouac). Also enjoys travel and non-team sports. Gar-Rick Odell/ 200 A St./ Stop 17/ Clear, Alaska 99704

LOOKING FOR contributors for Disillusioned Zine. Stores, artwork (cover), music to review, etc. Bands-get in touch if interested in interviews, reviews. Distributors needed also. Free copies to contributers. Keven Estes, 4041 Nicholl Ave., Muskegon, MI 49444. Back issues-$1.00 ppd.

STILL MOVING TO Seattle in 9 months. Would like correspondence with locals. I'm still seeking any GG products or serial killer stuff. Eric B., PO Box 140, San Benito, TX 78586.

HELP. 2 VEGAN WOMEN into punk/ DIY/ HC and raves, traveling 1996 to (San Francisco, possibly) Australia, New Zealand and Thailand. Information needed on places to go, or not go, for cheap food, accomidation and work. Where to hang out and meet other punk/ DIY/ HC-ers and ravErs. Thanks. Send info to: Jo + Lynne/ 78 Kenilworth Rd./ South Wigston, Leicester, LE18 2X5. UK

STARTING UP ANOTHER ZINE Hardcry a network zine/ a new zine to fortify communications for people to write others w/ same interests/ for known and unknown bands to sell their wares...promoters/ club bookers to advert for touring bands on the move/ bands send in your tour dates/ record sellers/ buyers send in lists...contributions of stories and scene info welcome... Hardcry A Zine/ POB 90581/ Henderson, NV 89009-0581/ USA/ phone and fax 702-566-1297

DX-ERS UNITE! Anybody out there into shortwave/world band? Write to me, and we'll talk shop. I would also like to hear from people into J-Church, imported beer, fishing, coffee, stickers, or Henry Miller. I still need the Soup "Cruel and Unusual" 7" and the 1st two Cap'n Jazz 7"s. Jason, P.O. Box 541, Normal, IL. 61761

MAXIMUMROCKNROLL classifieds

DUTCH BOY (22) is looking tor people who are into: the Sex Pistols, Therapy?, Ramones, Bad News, Victim's Family, Dead Kennedys, punk music in general andUFO's and secret information to write with and/or exchange live tapes/information with. Please write to: Catrinus Nouta, De Kamp 4, 8851 GN Tzummarum, The Netherlands, Europe.

PILLAR TO PEON sucks! We're lazy, broke, and don't know what we're doing! Go ahead, send us a buck and two stamps. See if we send you our zine. Write to: Kim, 1508 Third St., Duarte, CA 91010.

15 YEAR OLD bored dork wants mail from you. Into Boris The Sprinkler, The Queers, Screeching Weasel etc... Also like to read, write, and eat at Taco Bell. Will respond quickly. Write: Casey, 315 Greenfield Ave., Algoma, WI 54201. No death threats or terrorist attacks please.

15 Y/O PUNK ROCKER wants you dead. Also seeking male and female penpals. Into the Dicks, Angry Samoans, Aus Rotten, Not Your Friends, GG Allin, Ramones, DK's, etc. Trade mix tapes and zines. Dusty Hanna, RD 1 Box 312, Harrisville, PA 16038.

LOOKING FOR correspondence from anybody, anywhere. I listen to The Clash, Fugazi, Jawbreaker, Op Ivy, A.F.I., Bikini Kill, The Specials, Circle Jerks, Chrome Cranks, Crass, Minor Threat, The Bouncing Souls, X... Will write back. Milinda/ 8033 Jade Coast Rd., San Diego, CA 92126.

"THE TRUTH IS A KNIFE and cuts sharp." Charles Milles Manson. "Madness, madness, madness." Burgess Whitney. "I do not know how to find out anything new without being offensive." Charles Fort... Pale Horse Productions/ P.O.Box 435/ Spring Lake, North Carolina/ 28390-0435. Catalog $3.00.

STAR GAZER, conspiracy theorist, lover of ambient/gothic music, ISO long term pen friend. If you are kind-hearted and openminded, contact: Dave Grave/ 9 Alvin Pl./ Rochester, NY/ 14607 or (716)271-0587 (pm)

QUEER MALE, 29, LOOKING FOR a cute boyfriend to take me to my first punk show. I'm tired of being with plastic homophobic robots who call themselves human. I'm gentle, sincere, and understanding. I'm very interested in meeting a younger cute boy between 18 - 29 for endless, long-term fun and romance. Write to" S.R./ P.O. Box 80561/ Lansing, MI/ 48908.

FUCKING WRITE ME IF YOU LIVE in or around Hudson & Nashua, NH, and Seattle & Olympia because I'm going to live there soon. Jason, 419 Meadows Cir., Lantana, FL 33462

FOR THE EXTREMELY WEIRD: now available, a new report—"Collector's Guide To Crime Autographs," covering prices, who's who, addresses, notes and signature examples. Yeah, it's expensive for 17+ pages, but it's got info you won't find anywhere else. Send $10 payable to Michael E. Johnson/ 862 Thomas Ave./ Dept. P/ San Diego, CA/ 92109-3940. Don't worry—satisfaction guaranteed.

PUNK WRITERS: I am complaining a book of your work. Political focus is preferred, but all will be considered. Free copies for accepted submissions. Please submit your creation to: Disturbing The Flow/ c/o 28 Vernon St./ Sewaren, NJ/ 07077.

HELLBENDER FANZINE issue 12584 out now. Interviews with Shudder To Think and Serpico. $1.00, 4 stamps, or trade. Hellbender Inc. c/o Jason Horton/ PO Box 547/ Vails Gate, NY/ 12584/ USA

GRUMPY OLD MARRIED punk (with dogs) into hockey and Ska seeks similar in or around Newport, Rhode Island area. Will be moving there in December. Hate most people, rarely aggressive, mellow. Bob c/o Genetic Disorder / PO Box 151362 / San Diego, CA 92175.

PRISON PUNK ROCKERS need pictures of nubile punk rock girls and letters from anarchists around the world. Remember, prison sucks, the pigs suck and Amerikkka sucks. Refuse. Resist. Exist. Chris Plummer / TD C#677345 / 1 Circle Dr. / Sugarland, TX 77478

20 YEAR OLD FEMALE in need of penpals. I like Bratmobile, Team Dresch, Raooul, Tribe 8, Smears, GodCo, Mukilteo Fairies, and plenty of others. Anyone, anywhere, any age can write. Also searching for anything by Pussy Tourette. Aimee, 2 Phyllis Dr, Millville, NJ 08332-4646.

BASS WINNER! Congrats to Henry Selvera from Phoenix, for the best reason to own a bass yet: "I will play for the kids!" Enjoy the Bass!

GERMAN OI-STER needs contact to US-skinheads and skaster. I'm starting a fanzine and need some helping hands to give me photos, news or only some nice letters. Punx also welcome to help! Bado, O Stadtmühlg 4, 91781 Weissenburg, Germany.

17 Y/O MARRIED FEMALE seeking correspondence with all those who agree that life in the 90s is fucking boring. Is punk completely extinct?—"I am a cliché" c/o Jaime, 2315 Green Street, Harrisburg, PA 17110.

WE NEED PHOTOS OF PUNK girls to be published in a book, due out in late 1996. Free books to those chosen for color plates and $$ for cover shot. Short bio is helpful. First 15 nudes are guaranteed to be published (only one chapter will feature nudes). Ratis Productions, P O Box 262, Marina, CA 93933.

BERLITZ SUCKS!Multi-lingual people I need your help. I am working on D.I.Y. phrase book. All different languages wanted. Write for more information. Smash All Borders, 9325 Garrison Way, Eden Prairie, MN 55347, USA.

TURQUOISE NETHERWORLD Creations are chunks of my soul manifested as xeroxed pages. Thoughts, feelings, chaos, monotony, hope, life. Share my reality. Stamps, spare change, trade - whatever. Erin McWilliams, 269 Horseshoe Rd., Trooper, PA 19403. Communicate.

26 MALE, GUITARIST & songwriter of death metal band "Necromimesis" needs male and guitarist penpals for good. Amir R. Fatoorehchi, PO Box 19615-478, Tehran, Iran.

"I AM CONVINCED that the only people worth of consideration in this world are the unusual ones. For the common folk are like the leaves of a tree, and live and die, unnoticed." The scarecrow of Oz. "Sometimes the proper intellectual areguement is "fuck you"! Abbbie Hoffman...Pale Horse Productions, PO Box 435, Spring Lake, North Carolina 28390-0435. Catalog $3. Question everything.

LOOKING FOR RAID or Vegan Reich videos and or shirts. ND/ 1332 N. Jackson St./ Gilbert, AZ/ 85233

WRITE ME! I'm just a punk who needs more to do. Into skating, Hole, Rancid, L7, No Empathy, Zines, etc. I will respond to you and I don't suck. Amanda, 938 Mississippi, Elk Grove, IL 60007.

RUMPSHAKER #3 is out now and ready for your consumption! Featuring interviews with Bloodlet, Slayer, Deadguy, Phallacy, Falling Forward; a Slayer pull out centerfold and a recipe from my mom. 44 pages of good stuff. Three bucks to: E Weiss, 72-38 65 Place, Glendale, NY 11385. Thanks.

I AM LOOKING FOR MEMBERS of Sleeping Body. Justin, Karl, Jeff, or Chad get in touch with me. If anyone knows where any of them, tell them that I am looking for them. Brian Tontegode, 4007 Lindsey Circle, Lincoln, NE 68524-1030.

CAT I LOVE YOU! You are a rock-n-roll Goddess! Your mad daddy, Eddie Action!

SAVANAH SUICIDE information wanted. Clippings or any kind of information relating to her and the lead up to her untimely death. Plus Japaneze superhero TV wanted, especially Spiderman and Kidaider. Large collection of wacky world cinema to trade. Sean, 3 Victoria Ave., Springfield, Wigan, Lancs, WN6 7AN, UK.

PA SUCKS - I'm bored so write to me. Into biking, poetry, food, art, and listening to All, Face to Face, Black Train Jack, Live, Beastie Boys, Mulch, Joyride. I'm a 15 y/o female looking for friends, pen pals, zines, and what not. Beth/ 150 Byers Rd./ Carlisle, PA/ 17013

MITSUBISHI DESTROYS forest worldwide! All over the world Mitsubishi owns subsidiaries that are involved in deforestation. We'd like to flood them with complaints on their 800 numbers. Call them every Wednesday and complain. Wednesday is Mitsubishi day! Call 1-800-648-3876, 1-800-541-1759, or 1-800-537-9582.

ANARCHIST NEEDS RESPONSES! Do any of you great, punk rock, I hate you, riot girls like men that hate love! If so, write me! Me and my band want to meet you and maybe make you famous! All you need to do is write: Dan/ 204 Manatee Ct./ Antioch, TN/ 37103. We will give you free stuff!

19 YEAR OLD HETERO male from Louisville. I like the New York Dolls, Christian Death, Stooges and Ramones. I'm a "Lonely Planet Boy" so if any cool females want to write to me, drop a line: Jason / 10717 Blue Lick Rd. / Louisville, KY 40229. I will answer all letters.

GERMAN PUNKS/GOTHS write me (in English)! Punk girl, age 23, moving to your country soon wants to find the scene and a few good friends. Write to: CAT, Bldg. 1430, Box 183, Ft. Detrick, Frederick, MD 21702, USA.

FREE HBO, PLAYBOY! Showtime laid off Punk cable worker tells all! Build descrambler for under 13 bucks, with 7 Radio shack parts very easy and fast. Send 10 dollars cash or MO payable to Ed Duckfield for simple 7 step instructions. Immediate response guaranteed. DIY Punks! Ed PO Box 157, West Sayville N.Y. 11796

18 YR OLD female into Jawbreaker, Huggybear, The Queers, etc. Just moved to N.California, so write. 292 Luzena/ Vacaville, CA/ 95688

MAXIMUMROCKNROLL classifieds

FREE CABLE PUNKS! Laid offpunk cable worker shows you how to build your own descrambler with only 7 parts you can buy at Radio Shack or any electronic store for under 13 bucks! Easy 7 step instructions anyone can do. Fast service you will recieve in two weeks guaranteed! Send well concealed cash or M.O. for 10 bucks to Ed Duckfield PO Box 157 West Sayville N.Y. 11796

16 Y/O NIHILIST looking for someone to reach out and touch, and vice versa. Into: Bad Religion, Queers, KMFDM, NIN, Thrill Kill Kult, Mighty Mighty Bosstones, Sugar Ray, Ramones. Interested in all lifestyles, ages, genders, sexual orientations, races, etc. Send letters, pictures, videos, poems, whatever. Response and satisfaction guaranteed. Raven/ 19 W. 108th St./ Chicago, IL 60628. Rip The System.

NEW ZINE DISTRIBUTION looking for hardcore and punk zines. Send wholesale info and a sample copy if you can, for consideration. All Zine Distribution, c/o Bob, 328-6 Hazel Avenue, Westville, NJ 08093. USA. Mention where you saw this ad.

PUNK, SK8, SKA ZINE to be started as soon as possible. Looking for photos, articles comics, or just about anything. Free ad space! Also send your tape, or 7" to be reviewed. Write to Dave, 21 King Street, Shelton, CT 06484.

FAMOUS HARDCORE OF punkland 'zines'. #4 Soldier Dolls $1ppd., #5 Fatal Error, #6 Offenders, #7 Hates $2ppd., #8 Early Mighty Sphincter $4ppd., #910 Apocalypse Hoboken $3ppd. All six issues for $7 (Outside USA ad $3 minimum for airmail). How to order: USA- Payable only by US postal money order available at your friendly local US post office. Outside USA- Payable only by same equivalent of IRC's requested only. Craig Hill, POB 987, San Carlos, CA 94070. No checks/cash. Eleventh anniversary deadline March, 15th 1996.

PRO-ABORTION, ANTI-GOD, White Trash and other wholesome T-shirts. The only thing better than speaking your mind is wearing it. For a free catalog send a stamp to: Rhubarb T-shirts P.O. Box 30326 Phila PA 19103.

LOOKING FOR ANYONE who attended either of the Chaos Days. Zine looking to print your experiencesA- this massive and wonderful punk event. If interested contact Tony Must Die! c/o Phred Belgian, 4356 N. Wolcott ave. #1, Chicago, Ill, 60613-1058

PUNKS & SKINHEADS, issue #3 of Dirge fanzine for only $1.00 ppd. Non-political beer swilling punk/Oi! madness. Interviews with: Blanks 77, Bristles, Quincy Punx, Jesus Chrust (Ma), and Mad Brother Ward. Don't be one of those sick pathetic losers begging for mail in the pages of these classified. Go out and get drunk! Eric Detergent, 19 Bennett's Farm Rd, Ridgefield, CT 06877.

JAPANESE HC GUITAR player into Gism, Bastard, etc. in search of pen pals from U.S.A. and the U.K. Please feel free to write to Shinji Sato/ 487 Markham St./ Toronto, Ontario/ M6G 2L1/ Canada

STICKERS PRINTED 500, 1 color, vinyl stickers for $50. Call now. Chris (619)588-1176

20 YR OLD PUNK guy looking for pen pals. Anybody, anywhere can write. I'm into: Jack off Jill, Bratmobile, Propagandhi, All, SFA, Lagwagon, Schlong, Tribe 8, and many others. Send anything to: Bob Headley/ 36 Elmer St/ Bridgeton, NJ/ 08302

PROBLEM CHILD issue 9 is out now! Oi Polloi, Chaos UK, China Drum, Toy Dolls + loads more. 60 pages. Send £1 + 29 sae in UK, $2 ppd. Europe, $3 world. Deadline for issue #10 is Sept. 23rd, 1995. From: Paul Problem Child/ 487 High St/ Harlington/ Middx/ UB3 5DL/ England

INTERESTED IN TRADING underground horror, gore, sex, Italian zombie flicks, etc. Also hardcore and metal videos. Call or write: Anthony C. / 5103 Mineola Rd. / College park, MD 20740-4609. tel: (301) 474-4809

HEY PUNX/HC IN Eastern Europe and Central Asia! I need your contribution, scene report (with photos) and letters (opinions). Also some short stories and photos, cool or weird shit! (Exhibit your excellent punkish sense!) Of course, no fascist, racist, sexist or closed minded violent attitude materials. It's so good to see same policy punk kids, whose country or nation are battling each other, in one zine. And need also many acquaintance in these areas. Thanks. Ukngk Zine, c/o Takano, 403 35-14 3Chome Ikebukuro, Toshima-ku Tokyo 171, Japan fax:81-3-3590-1808.

SEND $3 FOR selection of mostly straight edge gig flyers, (hardcore + others too). I'll try to honor your band preferences. Some originals. Greg, PO Box 6183, Broadview, IL 60153.

BORED 21 Y/O student needs penpals. Into most types of music. Especially punk, oi, ska (Jamaican++). Favorites includes Dead Kennedys, Chaos UK, Clash, Crass, DOA, Exploited, Oppressed. Also into Irish politics (Gerry Adams, Bernadette Devlin++), radio listening, socialism, anarchism, Chomsky, and window shopping. Vegans, please send recipes. I will try to answer all. Mayumi Genevieve, 60-77 67th Ave., Ridgewood, NY 11385.

LITERATE PEOPLE: Pissed off? Neglected? Weird? Bored? Demented? Stupid? Uneducated? Black? White? Clear? Gay? Straight? Undecided? Or just plain punk as fuck? Write or send me shit. Off the top of my head Face To Face, Propagandhi, Jawbreaker, Strung Out, Screeching Weasel, NOFX and Pegboy all seem to tickle my fancy. Amanda, 632 S. Dodge #1, IA City, IA 52240.

SEEKING: BOOKS—"Diary Of A Madman: The Authorized Biography Of Ozzy Osborne", "Deathtrip", any Abbie Hoffman or Jerry Rubin books, Tiny Tim bio and his "Beautiful Thoughts", "Prose and Cons", Liberace books, David Duke books, Howard Stern CD boxed set "Crucified By The FCC", Suckdog items, Moterhead/Ian Stuart recording, Celebrity and novelty recordings. To: 544 Braxton Blvd., Fayetteville, NC 28311.

RADIO PIRATES in the Southwestern US! Send me your sched/freq bands and I will listen! Will QSL; promise! Send to: Karl, 757 Emory St. #111, Imperial Beach, CA 91932.

PUNK GODDESS with empty mailbox seeks correspondence with other malcontents. Likes: some ska, Rancid, Screeching Weasel, Spitboy, Black Flag, Operation Ivy, Avail, NoFX, Jawbreaker, Descendents, Face To Face, candy, foreign languages, Chinese food, movies, and old people. I hate mean people and buying tampons. Write or send shit to: Heather, 63 S. Dodge #1, Iowa City, IA 52240.

PUNK RAFFLE...or brazen mail play? Send me letters, music, art, anything. Tell me about your life and struggles. Three (and only three) random punks will receive a coffee maker. No shit! Yours truly, Hyrax, POB 19673, Jacksonville, FL 32245-9673.

PREPRESS PUNKS looking to share ideas and work with aficionados of guerrilla imaging. Send correspondence and creations to: Wayne Jebian, Morningside Press, 200 W. 86th St., #6L, New York, NY 10024. MoSidPress@aol.com

YA WANT ANARCHY and unity? Is there something in society or the "system" that brings you down? Well tell me about it and I'll put in my zine Peasent Boy. #5 in August and #6 in September or October. Call or write about ads and articles. Classifieds are #1 (max. 60 words). 1-218-354-7743. Write: Willy Wonka, Box 674, Barnesville, MN 56514.

VERMONT! HELP! i just nmoved here and need to make some punk companions real bad. all i've seen so far are hippies and phish shows. please write me, these hippies mourning jerry garcia are getting on my nerves! Kristina, RR1 Box 560, Moretown VT05660 or pretypolly @aol.com.

ALL OVER THE WORLD Mitsubishi owns subsidiaries that are involved in deforestation. Therefore we want to make their life a little less pleasant. Call Wednesdays and complain on their 800 numbers. Remember Wednesday is Mitsubishi day! Call 1-800-648-38761 1-800 541-1759 or 1-800-537-9582.

HELP! Stuck in suburban vortex Love Nirvana (send anything about them) likes: Helium, Offspring, Bikini Kill, Bad Religion, Belly, Bratmobile, Sonic Youth. Have zine "Sell-out Boy" .50¢ Send me anything! (zines, tapes, letters, animal cruelty material, etc.) Will write back. Jose, 87 Westervelt Ave., North Plainfield NJ 07060

VEGAN BI MALE, 19 searching forcorrespondence. Interests include: art, piercings, animal rights and soft fabrics. Fav bands: Crimpshrine, Pansy Division, Op Ivy, Assfactor. Looking to travel and make new "friends"... always is always forever! Call or write! Steven Paquin, 94 West St, Columbia, CT 06237, (203)423-6154.

21 YEAR OLD FEMALE into punk, hardcore, metal, and mosh pits to name a few. Looking for pen pals with similar tastes. Will answer all. MLS, PO Box 842, Ross, OH 45061.

YUM! YUM! GIZZARDS and gravy! We are fat, smelly, ugly, drunken trailer park trash with three teeth between us. We love jesus, K-Mart, Nascar, Merle, Budweiser, and America. We hate punk rawkers with rooster hair. After some hot sex with aunt bertha, we pile into the pickup and go beat up skateboarders. Praise the Lord! Jesse Helms for President! Bubba and Slim/204 Horseshoe Drive/ Goldsboro, NC 27534

COW COMICS #1 is out! 26 pages from cartoonists from all over— including Alexsandar Zograf (Fantagraphics' "Life Under Sanctions") and a full color cover !! $2.00 + 2 stamps. MonsterPants/P.O.Box 2212/ Jamaica Plain, MA 02130. Submissions wanted. Reviews comics.

BIZARRE VIDEOS! Horror, depravity, kung fu, Hong Kong action, underground, Japanimation and punk videos. Rare, uncut, cheap. No rip-offs, fast service, D.I.Y. Send three stamps for the list to: Joseph A. Gervasi, 142 Frankford Ave., Blackwood, New Jersey 08012

NICE PUNX UNITE. Out now: Hercules' Metal Jacket fanzine #668. Some personal stuff, cartoons, music and love. It's only $2 ppd (air). Many thanx to the people who ordered the first issue. HMJ, klokkemakerstr. 14, 5855 BZ, Well (LB), The Netherlands.

2 new CD's from Shredder

The DOGMATICS were heroes of the Boston scene in the early to mid '80s. They put out a pair of mini-LP's which have been out of print for close to a decade and have never been available on CD. "Dogmatics 1981-86" compiles those 16 tracks along with 4 previously unreleased tracks.

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MARK BRODIE & the Beaver Patrol made waves last year with the *To Surf and Protect* EP on their own label. Next it was their 3 song " Shreddin' and Surfin'" EP on Shredder. Now it's a totally rad 16 song CD from Vancouver's surf kings that takes surf instrumentals places they've never been before. Catch the wave!

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BAD INFLUENCE	Afterbirth	Great new 10" - gatefold package	Skuld	10"	7.50
BEANFLIPPER	Total Dysfunctional	Awesome Aussie grindcore - beautifully packaged	Deported	CD	14.00
BEHEAD THE PROPHET NO LORD SHALL LIVE		X-Mulkilteo Fairies - 8 song rager	Outpunk	EP	2.50
CAPTAIN NOT RESPONSIBLE		Great single - catchy and memorable -	Heart First	EP	3.25
CORROSIVE	Gefuhls	Great German hardcore - 8 song single	Fucking Kill	EP	3.25
DEAD AND GONE	TV Baby	Best band in Bay Area? Raging debut LP...	Prank	LP/CD	6./8.
DEVOID OF FAITH	Commodified	Followup to the Crust single - awesome!	Anomie	10"	6.00
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JIHAD	God's Forsaken ..	Awesome followup to the Split LP	Schema	EP	2.25
NAILED DOWN	Violent Distortion	27 Song 3"CD - Aussie HC madness!	PE Far East	CDS	6.00
PLUTOCRACY	Dankstahz	One time press ltd to 500 - some amazing shit !	Slap A Ham	LP	7.00
ROTTEN SOUND	Psychotic Vet	Italian grindcore - nothing less that fierce	S.O.A	CD	12.00
STISISM	Punch in the Face	East coast outfit resurfaces - punk!	Intense Scare	EP	2.75
STRAIN	Repetition	CD single with the last 2 HF EPs + 1 add. track	Heart First	CDS	7.00
TOAST	Double Impact	One of the newest Japanese HC outfits!	HG Fact	EP	3.25
V/A DISRUPT / SAUNA		Great recordings from both - raging split LP	Sludge	LP	8.00
V/A FEAR, PERSUASION, VIOLENCE		DBL 10" - Cap. Cas./ Cripple Bastards/Masskontroll +1	Wiggy	dbl10"	8.00
V/A LUZIFER'S MOB / GOLGATHA		Long awaited split LP finally arrives!	X-Mist	LP	7.50
V/A MONSTER X / HUMAN GREED		Match made in heaven (huh?) - fierce	Hater of God	EP	2.50
V/A NO LESS / E.T.O.		Awesome Bay Area HC / Grind - turning heads 'round here	625 Prod.	EP	2.75
V/A RECUSANT / HEADACHE		Stretching the boundaries (in a good way)	Flat Earth	EP	3.00
V/A TSUIKYUNAKIMICHI.... Vol II		Jap.sampler- Earthquake/Human Despair/Grasp +1	Discrete	EP	4.00
V/A UP FOR GRABS		Great live shit - ACME, LUZIFERS MOB, SEEIN RED etc	Equality	LP	8.50
V/A VOORHEES / STALINGRAD		Debut release for this label - sure to go quick	Caught Offside	EP	3.25
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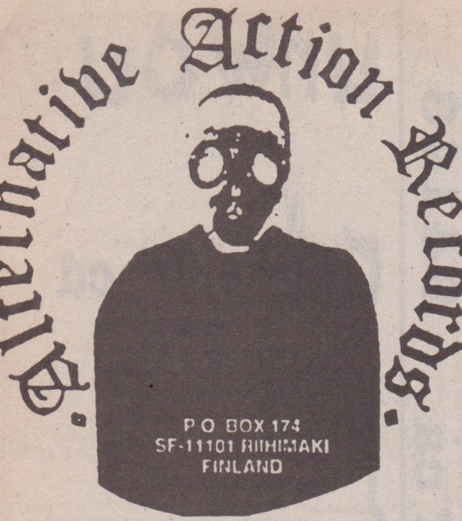

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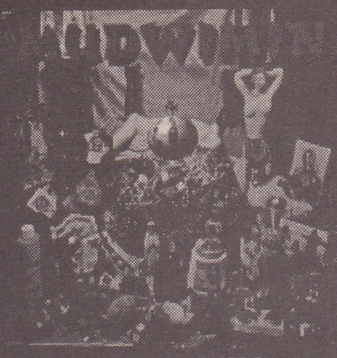

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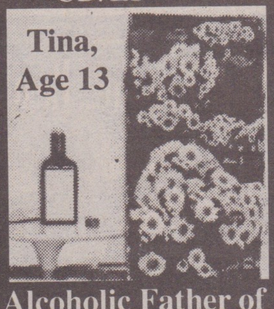

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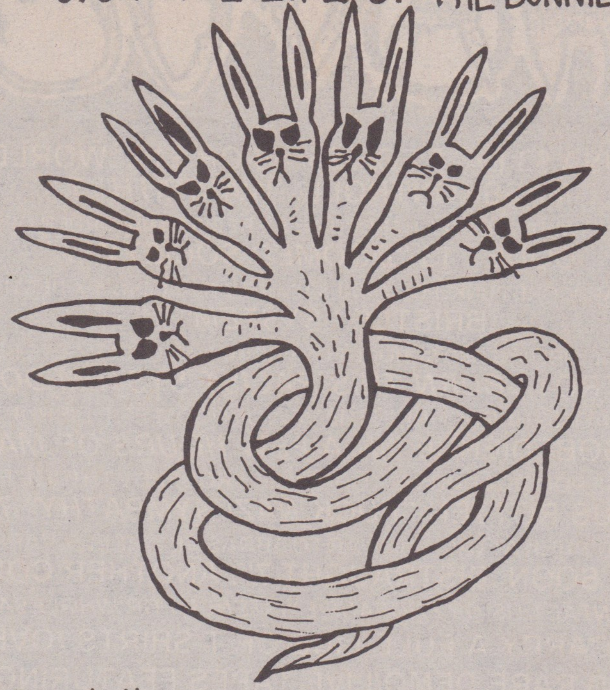

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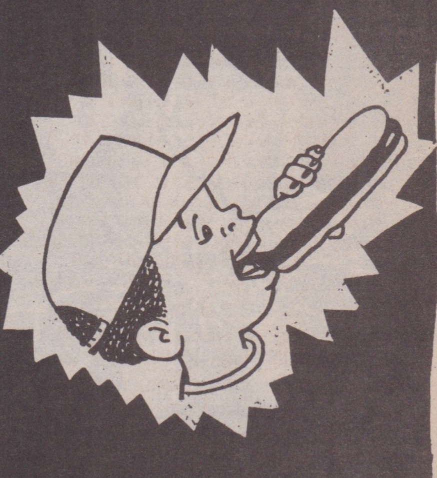

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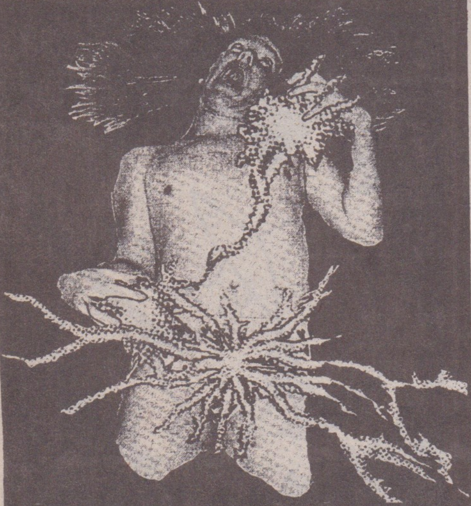

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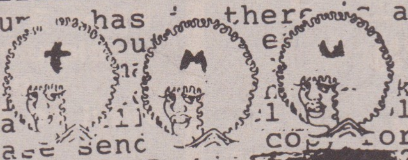

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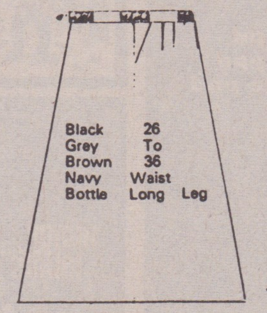

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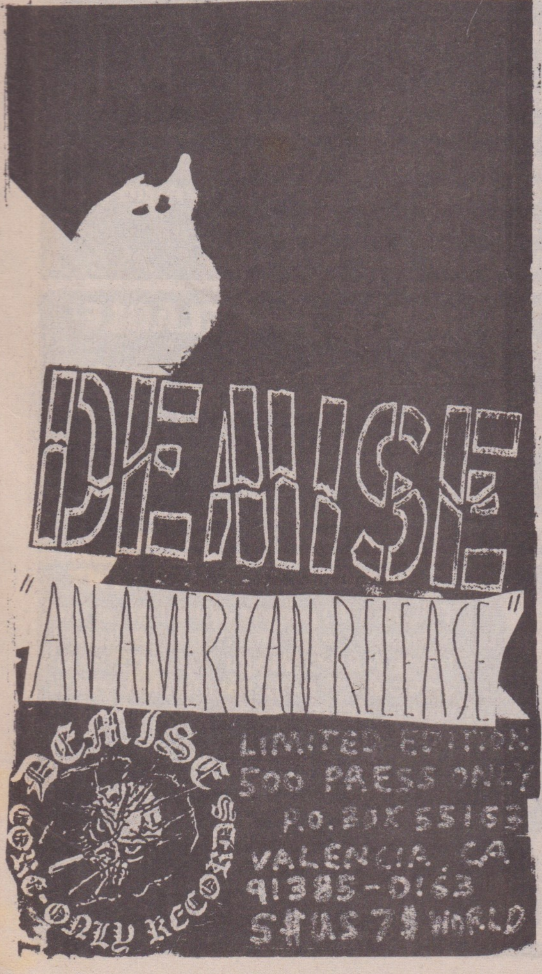

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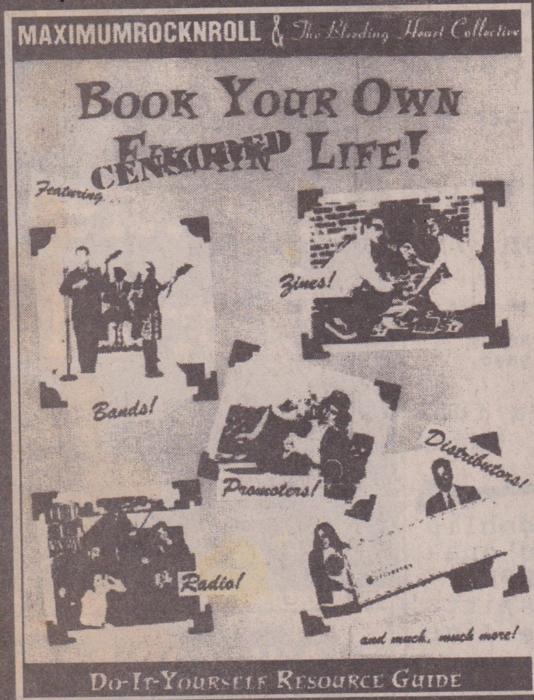

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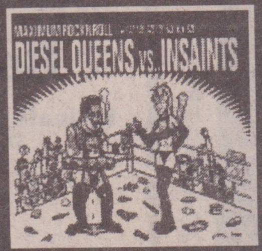

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